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Dear Readers
Following our biggest ever issue last month, our first year celebrations continue with another 80 pages this month including a pull-out lace supplement. We've looked specially at lace tops and skirts because they are so popular for spring and summer wear. I'm sure you'll love them! I'm afraid we just couldn't resist the temptation of the new Toyota 950. The one-action lace carriage is a joy to use - it's so light! I know that there will be many readers without this new machine, so don't despair. We've written the instructions for machines with or without the ribber. This means that you've a choice of true ribs or mock welts. We've also included the punchcard for the 901 - again, you can use the instructions whether or not you have a ribber. Knitmaster owners with an all-in-one lace carriage can use the same card as the 950 and Brother owners can use the 901 card, but punch the pattern on the reverse of the card or insert the card back to front in the machine, as usual.

If you have a different, perhaps older and less sophisticated model, you can always substitute a lace pattern specially recommended for your machine. Everyone should take care to match the tension exactly for the best result, but there really is no reason why you can't adapt the instructions to suit your own machine and individual taste! Do remember that the starting line is different on the machines. The easiest way to mark it is to take any card from the basic set for your machine, line up the two rows of holes at the start of the card then transfer the starting line on to the new card. This removes the uncertainty that some knitters have in not feeling really sure where exactly five or seven rows above the start of the card should be.

Happy lace knitting and a special mention, if you're going to the Bedford show - I'll be there, too, so do come over to see me.

Anne



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NEWS LINE

BODYSCANNER APPEAL

A fashion show of machine knitted garments has been organised by Sewing Machine Supplies and Swiftknitters of Portsmouth in aid of the Queen Alexandra Hospital (Portsmouth) Bodyscanner Appeal. This is to be held on Wednesday, 20th May at 7pm at the South Parade Pier, Southsea. Tickets cost £2.50.

Eight machine knitting clubs will take part in the evening, plus designer collections modelled by Swiftknitter Showtime models. You can get a ticket by writing to: Swiftknitters, 131/133 Fratton Road, Portsmouth. Please include an s.a.e. and make cheques payable to Swiftknitters' Body Scanner Appeal.

FLYING COLOURS

If you're looking for something just a bit different in a knit pack, take a look at Flying Colours. It's a fairly new company creating designer packs for machine knitters. It prides itself on originality and flair and offers exclusive patterns with no more than thirty knit packs made up for sale. The designs feature bold, geometric shapes and flattering lines in the latest fashion colours. What you won't find are straightforward shapes which take next-to-no-time to assemble. The knit packs are aimed at knitters who are willing to face a

challenge and who want to produce unusual garments in high quality yarns. Most of the designs are in three sizes: small for size 10 to 12, medium for 14 to 16 and large for 16 to 18. Exact sizes are given on each pattern and there's a full, money-back guarantee if the knit pack is returned in its original condition within 14 days. If you'd like more details, please write to Flying Colours, 34 St Mary's Crescent, London NW4 5LH.

A NEW APPROACH

Like any craft, machine knitting looks easy when demonstrated by a professional.

As a teacher of machine knitting, Ann Kite has received many calls from new owners of knitting machines. How on earth do they make this expensive piece of machinery work?

The idea of a machine knitting tuition course on video was born. Ann Kite has taught machine knitting for many years in the workroom of her house in the picturesque Somerset village of Theale. In her fully detailed video, she brings teaching techniques developed over many years. Every shot was planned in detail. The knitter is led step by step through the basics of machine knitting. She teaches not only "What" and "How" but also "Why".

Selling well as an educational aid to local authorities for use in colleges and schools and purchased by rural development boards in Scotland and the Irish Republic, sales are also made to the video sections of the public library service.

This is a new approach to machine knitting tuition. After all, it is usually much easier when you can see what you have to do. For a photograph and further information on Ann's video, contact Ann or Richard Kite, at The Poplars, Theale, Wexham, Somerset BS28 4SN, Telephone Wedmore (0934) 712417

COTTON TALES

'Doing what comes naturally' means knitting with cotton – the living, breathing fibre that's taken the knitting world by storm. With

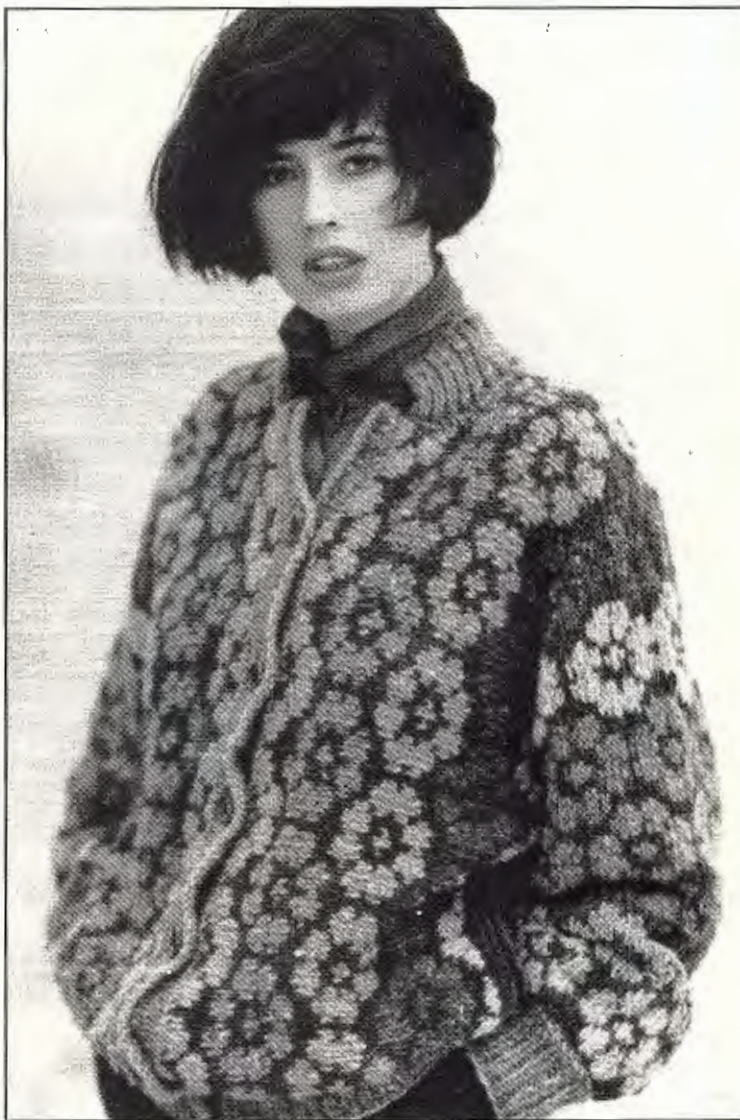
chunky machines in mind, we've news of an exciting, pure cotton DK yarn from Sirdar. It's a lightly textured yarn in twelve great colours from cool, desert naturals to zingy Turquoise, Spanish Rose and Pastel Citron Yellow. Pure Cotton DK is just what it says – 100% cotton and around £1.39 for a 50g ball.

One yarn we've used very successfully on standard gauge machines is Sirdar Cotton Terry DK. It produces a beautiful, terry-towelling look fabric with a crisp, crunchy finish. There are eight shades to look out for from cool pastels to Spanish Rose – a clear magenta and a soft but bright turquoise, Citron Yellow and Pastel Jade. Again, it's around £1.39 for a 50g ball and both yarns are at your local Sirdar stockist.

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STUDLEY WOOLS LTD OF BRADFORD AND MACHINE KNITTING MONTHLY WILL CO-SPONSOR THE FIRST SCOTTISH KNITTING FAYRE AT THE ROYAL HIGHLAND SHOWGROUND INGLISTON, EDINBURGH ON 8th/9th/10th OCTOBER

MORE DETAILS NEXT MONTH



THE BISHOP'S JACKET

Although not a Machine Knitting item, we thought you would like to know about Richard Rutt, the Bishop of Leicester, whose design of a casual jacket is being offered for sale in kit form by Ries of Holborn through their mail order service or to personal shoppers at their London store. The Bishop, who is a skilled

knitter, originally made the jacket for his sister in law in 1983. He then made one for himself, for the design is totally unisex in concept. The Bishop writes and broadcasts on knitting, and is currently compiling a history of knitting for publication. The jacket is sold in two sizes (medium and large) and comes with woven label and buttons.

Cost of the kit is £39.95 inc. p & p from Ries of Holborn, 242-243 High Holborn, London WC1V 7DZ.

ABBREVIATIONS

alt, alternate(ly); beg, beginning;
ch, chain; cm, centimetres; cont,
continue(ing); dc, double
crochet; dec, decrease(ing); foll,
following; g, grams; HP, holding
position; inc, increase(ing); K,
knit; mm, millimetres; MT, main
tension; MT-1, MT-2, MT-3, one,
two, three sizes tighter than main
tension; MT+1, MT+2, MT+3, one,
two, three full sizes looser than
main tension; MY, main yarn;
N(s), needle(s); NWP, non
working position; P, purl; patt,
pattern; RC, row counter; rem,
remain(ing); rep, repeat; ss,
stitch size; st(s), stitch(es); st-st,
stocking stitch; tog, together;
UWP, upper working position;
WY, waste yarn.

MACHINE KNITTING CONFERENCE

After the success of their first conference in September '85, The Knitting Neuk promised that they'd hold another – but only when they had something special to offer. They have now! The Knitting Neuk Machine Knitting Conference combines the best features of the British style convention and the American-style seminar. There will be lots to see and do, classes and discussion groups, displays of fashion garments and a mini fashion show together with videos, demonstrations of the latest machines and accessories by Brother and Knitmaster and enough yarns, books and patterns to tempt the keenest knitting enthusiast.

Teachers and demonstrators from Britain and America will be there, including Sara Brooks, Kathleen Kinder, Susanna Lewis, Jodie Raymond, Joyce Schneider, Ann Taylor and our own Pam Turbett. On the Friday evening, Susanna Lewis will give a slide presentation of American 'wearable art'.

Knitters can attend for one or two days and accommodation for individuals can be arranged in the University Halls of Residence. Those travelling to Aberdeen by train and staying at least one night at the University can take advantage of British Rail's conference discount fares. Booking forms for both are included with the ticket application form. Admission to the conference is by ticket only. The all-inclusive daily ticket price of £15 includes morning coffee, two classes of one's choice in either the morning or afternoon, a cafeteria lunch, entry to the exhibition area and video theatre and the Friday evening slide show. Full details and ticket application forms are available now. For further details, please write to The Knitting Neuk, 32 Ashley Road, Aberdeen AB1 6RJ.

NEW PATTERNS

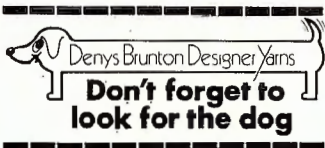
Amberlyarn has answered the demand from machine knitters and retailers for new patterns for their Champagne 3 ply, by launching a new 3 ply pattern book containing ten designs. Champagne is a 90% Acrylic and 10% machine washable yarn that has proved to be extremely popular with machine knitters. The booklet has a recommended retail selling price of 99p. Also available from Amberlyarn is a new 'Designer' shade card for fashion conscious knitters. It shows an exciting new range of colours selected especially from Courtelles' 1987 collection. Details from: Amberlyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, W. Yorks. BD18 1QB. Tel: (0274) 596875.

SUMMERTIME SPECIAL

Information of a holiday with a difference is given to us by Christine Morey, who runs a knitting machine school in Devon. In addition to the usual dates of October until May each year, Christine is incorporating a seaside holiday with three and a half hours machine knitting tuition each morning, for July and August only.

Besides the lovely Devon countryside, there will be snack lunches and afternoon trips to various points of interest, a visit to the local theatre and other delights too numerous to mention.

Accommodation in a luxury flat, plus tuition and trips will cost £160 per week. For further information apply to Christine direct, to The Christine Morey Machine School, Thatcher View, 25a Cliff Road, Paignton, S. Devon. Telephone: 0803 555759



COMPETITION RESULT

This month we're pleased to bring you the result of our February competition. As you'll remember, the prize was a super Brother 881 machine and, once again, we had a bumper bag of entries. The winning phrase was 'Making ends meet' and the winner is Mrs B Needham, 54 Meadway, Wycombe Marsh, High Wycombe, Bucks. Many congratulations, Mrs Needham, your machine is on its way.

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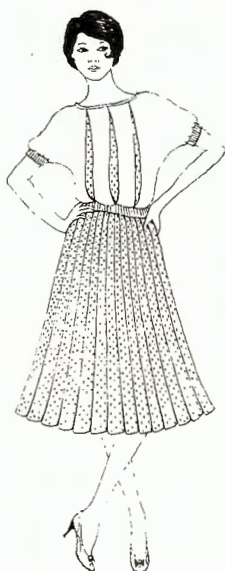
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NEWS LINE

SUSANNA LEWIS VISITS ENGLAND

The well-known American author,
Susanna Lewis is visiting England
in May as a guest of Metropolitan.
Her knowledge also covers all
major machines manufactured
and she lectures and teaches.
She's generally considered to be
an authority on machine knitting
and will be making appearances
for four days only.

The first chance to meet her will
be at Metropolitan's Convention
at Summerbee School,
Bournemouth on May 2nd and
3rd. If you'd like further details,
please telephone 0202-304581.
Susanna has also agreed to
present a different lecture with
slide show, demonstration and
'question and answer' session on
Wednesday, 6th May from 1.00
pm to 4.00 pm, followed by a
'hand on' workshop on Thursday,
7th May from 9.00 am to 5.00 pm.
Both of these events will be held
at The Metropolitan School of
Machine Knitting, 139/141
Windham Road, Bournemouth.
Naturally, space alone limits the
numbers but, in particular, the
workshop participation will be
strictly limited to ensure individual
attention from Susanna. This
promises to be one of the
highlights of the year — a super
opportunity for knitters to be
taught by one of today's leading
experts. The afternoon with
Susanna will cover all machines,
but please note that the workshop
will cover only Japanese
machines with ribber and colour
changer.

A very high demand is expected
for the available places so we'd
urge any reader interested to
contact Metropolitan as soon as
possible for details. Telephone
them on 0202-304581.

You may have tried,
unsuccessfully to get hold of a
copy of Susanna's book — A
Machine Knitters Guide to
Creating Fabrics. We're pleased
to say that it's now in stock at
Metropolitan.

Don't forget, Susanna is coming

to England as Metropolitan's
guest and is lecturing exclusively
for them. You can only see her at
the convention or at the two
events mentioned above.

DESIGN BOOKS

News of four books of designs for
machine knitters has been sent to
us by Linda Buckler. Book one has
thirty original designs for Motifs,
Fair Isle and Borders. They include
flowers, fish, bears, tulips and
many others designed by Linda.
Book two includes sweaters and
hats for sports' supporters,
including shapes and numbers of
various types. Book three caters
for the sportsman or
sportswoman, and Book four has
twenty nine animal designs,
suitable for all ages.
The books are obtainable from
Linda Buckler, 16 Bosworth
Close, Hinckley, Leics LE10 0XW,
and are priced at £3.80 each,
including p & p.
For further information on books
available, ask for a free list, and
include a s.a.e..

AMBERYARN'S CONE SHELF

If you've read Dear Anne this
month and don't feel inclined to
work wonders with some old
wood, a plank, a few nails and
some cement (see the letter from
Shirley Bruce), pop along to your
local Amber stockist and treat
yourself to a Cone Shelf. It's fitted
in minutes to almost any tubular
knitting table.

As we all know, cones do have an
irritating tendency to topple over —
just at the wrong time — and often
fall victim to tiny fingers and
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ground — particularly useful for
knitters who find it difficult to
stoop to the floor.

The Cone Shelf costs around
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stockist.

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BROTHER CHUNKY COLLECTION

There's a new book available for Brother chunky machines. Called Brother Chunky Collection, it contains 16 designs for women with some of the patterns equally suitable for men.

The styles will suit all tastes and ages and a wide selection of BK yarns is used. Four ply Acrylic used double throughout makes a sweater and skirt and two ends of Charisma knits a lacy top. Cotton

Candy Floss and 4 ply Acrylic are used together for a Bandeau top and long-line sweater and Knitting Beads are used to enhance several designs. A feature of the patterns is that they all use two or three ends of fine yarn together for knitting to give interesting textures.

The Brother Chunky Collection costs £2.50 and is the latest book in the series which includes Brother Chunky Knits, Brother Lacy Knits and Brother Designer Knits. It is available from local stockists or B.S.K. Ltd., 58 Bromham Road, Bedford. Phone 0234-217096.

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1 COLOURED CABLE SWEATER



PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for chunky machines with 120 needles and Bond machines with extension kit.

MATERIALS

Robin Sundance.
5 [6] x 50 g balls in orange 1224 (MC).
4 x 50 g balls in lemon 1245 (A).
1 x 50 g ball in greengage 1257 (B).
Pair 3¼ mm knitting needles.

Sundance is 61% Acrylic, 32% Cotton, 7% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools Ltd, Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 106 [114] cm, 41¾ [45] in.
Length to back neck 58.5 cm, 23 in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

20 stitches and 28 rows to 10 cm, 4 in measured over intarsia (tension dial setting approximately 4 or keyplate 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Ns in NWP are counted as sts throughout.
When casting off, make chains in spaces where Ns are in NWP.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

CABLE PANELS

Cable panels are worked over 6 sts between Ns in NWP and counting from the right, these sts are numbered 1 to 6.

* Cross sts 1, 2 and 3 behind sts 4, 5 and 6. K 8 rows. Rep from *.

BACK

Push 108 [116] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows.

Counting from left edge, transfer the 29th [31st] st on to the 28th [30th] N and the 36th [38th] st on to the 37th [39th] N. Push empty Ns to NWP. Cont in intarsia knitting.

Counting from the right and working 70 [76] sts in MC and 38 [40] sts in A, K 4 rows. Cont in intarsia and work 1 cable panel, K 11 rows.

Counting from right edge, transfer the 26th [30th] st on to the 25th [29th] N and the 33rd [37th] st on to the 34th [38th] N. Push empty Ns to NWP. K 1 row.

Counting from the right and working 23 [27] sts in MC, 47 [49] sts in B and 38 [40] sts in A, K 4 rows. Cont in intarsia and work 2 cable panels, K 17 rows.

Counting from right edge, push the 26th [30th] and 33rd [37th] Ns to WP. Cont in intarsia and work 1 cable panel.

Counting from the left and working 38 [40] sts in A, 25 sts in B and 45 [51] sts in MC, K 12

rows.

Counting from the left and working 38 [40] sts in A and 70 [76] sts in MC, K 28 rows.

Counting from left edge, push the 29th [31st] and the 36th [38th] Ns to WP, K 1 row.

Counting from the right and working 60 [66] sts in A and 48 [50] sts in B, K 1 row.

Counting from left edge, transfer the 39th [41st] st on to the 38th [40th] N and the 46th [48] st on to the 47th [49th] N. Push empty Ns to NWP, K 3 rows.

Cont in intarsia and work 1 cable panel, K 14 rows.

Counting from left edge, push the 39th [41st] and the 46th [48th] Ns to WP.

Counting from the right and working 60 [66] sts in A and 48 [50] sts in MC, K 9 rows.

Counting from the left and working 48 [50] sts in MC, 37 [43] sts in A and 23 sts in MC, K 1 row.

Counting from right edge, transfer the 14th st on to the 13th N and the 21st st on to the 22nd N. Push empty Ns to NWP. K 4 rows *.

Cont in intarsia and work 1 cable panel, K 20 rows. RC shows 132 and work measures 47 cm, 18½ in.

SHAPE SHOULDERS

Cast off 8 [9] sts at beg of next 4 rows and 9 [10] sts at beg of foll 4 rows. Using WY, K a few rows over rem 40 sts and release from machine.

FRONT

Work as for back to *.

Cont in intarsia and work 1 cable panel, K 8 rows.

SHAPE NECK

Push 68 [72] Ns at left to HP and cont on rem sts for first side.

Cont in intarsia, K 1 row. Dec 1 st at neck edge on next and every foll alt row until 34 [38] sts rem.

SHAPE SHOULDER

Cast off 8 [9] sts at beg of next and foll alt row, K 1 row. Cast off 9 [10] sts at beg of next row, K 1 row. Cast off rem 9 [10] sts.

With carriage at right, push 28 Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at left, push rem Ns from HP to UWP. Using MC, finish to correspond with first side reversing shapings.

WELTS

With wrong side facing and using 3¼ mm needles, pick up 108 [116] sts along lower edge. With right side facing and using MC, K 1 row, inc 8 sts evenly. 116 [124] sts. Work 9 cm, 3½ in K 1, P 1 rib. Cast off loosely in rib.

RIGHT SLEEVE

Push 80 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000.

Using MC, shape sides by inc 1 st at each end of every 4th row until there are 120 sts. K 24 rows. RC shows 104 and work measures 37 cm, 14½ in. Cast off.

RIGHT CUFF

With wrong side facing and using 3¼ mm needles, pick up 80 sts along lower edge. With right side facing and using MC, K 1 row, dec 36 sts evenly. 44 sts. Work 6 cm, 2½ in K 1, P 1 rib. Cast off loosely in rib.

LEFT SLEEVE AND CUFF

Work as for right sleeve and cuff using A instead of MC.

NECKBAND

Join right shoulder seam.

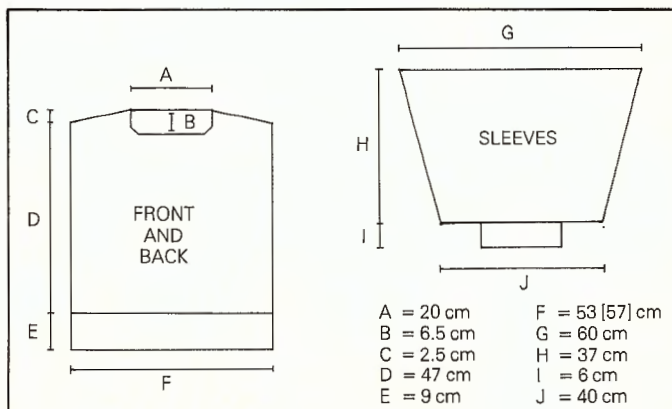
With right side facing and using 3¼ mm needles, join in MC and pick up and K 19 sts down left side of neck, K 28 sts across front neck, pick up and K 19 sts up right side of neck and K 40 sts across back neck, inc 4 [6] sts evenly. 110 [112] sts. Work 5 cm, 2 in K 1, P 1 rib. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

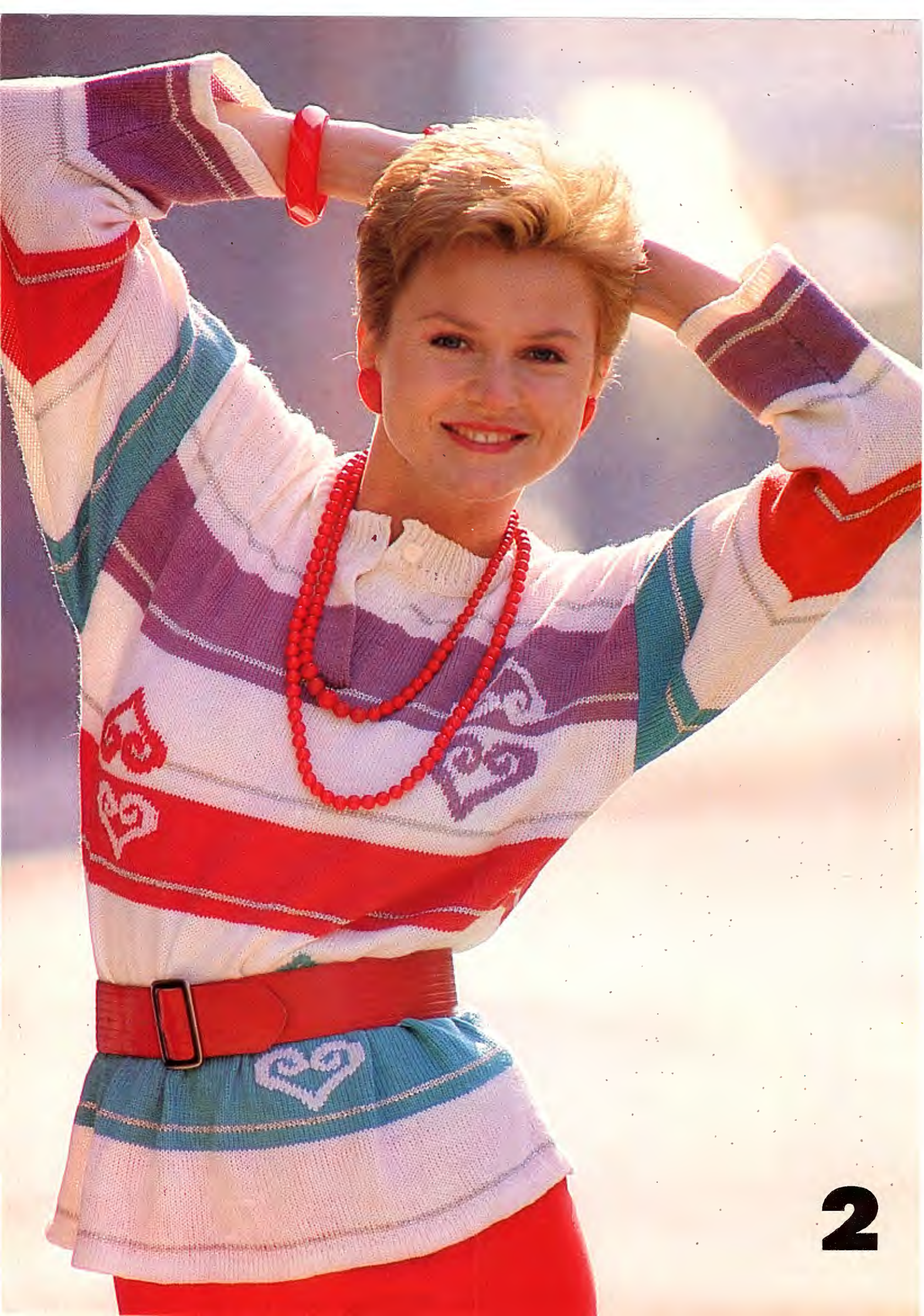
MAKING UP

Join left shoulder and neckband seams. Fold neckband in half to wrong side and slip stitch in place. Sew in sleeves, matching centre to shoulder seams. Join side and sleeve seams.



1





2 SWEATER WITH SWISS DARNING



PATTERN RATING

* Easy to knit, Swiss Darning takes a little practice.

MACHINES

This pattern is suitable for Duomatic machines.

MATERIALS

Schaffhauser Lambswool.
1 x 250g cone in white (MC).
2 [2] x 50g balls in lilac (A).
2 [2] x 50g balls in coral (B).
2 [2] x 50g balls in turquoise (C).
Schaffhauser Revue.
1 [1] x 25g ball in Shade 31 Silver/Gold (D).
1 button.

Lambswool is 100% Pure Wool. Revue is 57.5% Acrylic, 42.5% Metalized Thread. If you have difficulty obtaining these yarns and would like details of their mail order service, please write to Woolgatherers, 10 Devonshire Road, London W4, enclosing a s.a.e.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 107 [113] cm, 42 [44½] in.
Length to shoulder 66 cm, 26 in.
Sleeve seam 44 cm, 17¼ in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 35.7 cm and 100 rows to 26.3 cm measured over pressed stocking stitch (stitch size setting approximately 6¼).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK AND FRONT STRIPE PATTERN

K 2 rows D, 26 rows MC, 6 rows C, 2 rows D, 26 rows C, 6 rows MC, 2 rows D, 26 rows MC, 6 rows B, 2 rows D, 26 rows B, 6 rows MC, 2 rows D, 26 rows MC, 6 rows A, 2 rows D, 26 rows A, 6 rows MC and 2 rows D. Cont in MC.

SLEEVE STRIPE PATTERN

K 6 rows A, 2 rows D, 26 rows A, 6 rows MC, 2 rows D, 26 rows MC, 6 rows B, 2 rows D, 26 rows B, 6 rows MC, 2 rows D, 26 rows MC, 6 rows C, 2 rows D and 16 rows C.

BACK

Handle up. Orange strippers. Set up 152 [160] Ns on each bed in WP.

* Arrange Ns for 1x1 rib. Set lock on N/N and stitch size 2/2. Using MC, K 1 row. Push up empty Ns on front bed to WP. Set lock on GX/N and stitch size 4, K 1 row. Handle down. Set stitch size to 5¾. Black strippers. K 6 rows. Set RC at 000. Set stitch size to 6¼. K 8 rows. Transfer all loops from back bed to front bed and push empty Ns to NWP *. Continue in st-st and stripe patt **.

K 242 rows. RC shows 250.

SHAPE NECK

Using a length of MC, cast off centre 48 [50] sts. Put a pusher into WP under all working Ns at right. (Do not forget to return pushers under empty Ns to blocking rail.) Cont on these sts for first side.

Set lock on GX/BX, K 2 rows.

SHAPE SHOULDER

Cast off 16 [17] sts at beg of next

row, 2 sts at beg of next row, 16 [17] sts at beg of next row and 2 sts at beg of next row. Cast off rem 16 [17] sts.

Put a pusher into WP under all working Ns at left. (Do not forget to return pushers under empty Ns to blocking rail.) Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **.

K 174 rows. RC shows 182.

FRONT OPENING

Using a length of A, cast off centre 8 sts. Put a pusher into WP under all working Ns at right. (Do not forget to return pushers under empty Ns to blocking rail.) Cont on these sts for first side.

Set lock on GX/BX, K 41 rows.

SHAPE NECK

Cast off 2 sts at beg of next and foll 8 [9] alt rows, K 1 row. Dec 1 st at beg of next and foll 5 [4] alt rows. 48 [51] sts.

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MORE DETAILS NEXT MONTH

SHAPE SHOULDER

Cast off 16 [17] sts at beg of next and foll alt row, K 1 row. Cast off rem 16 [17] sts.

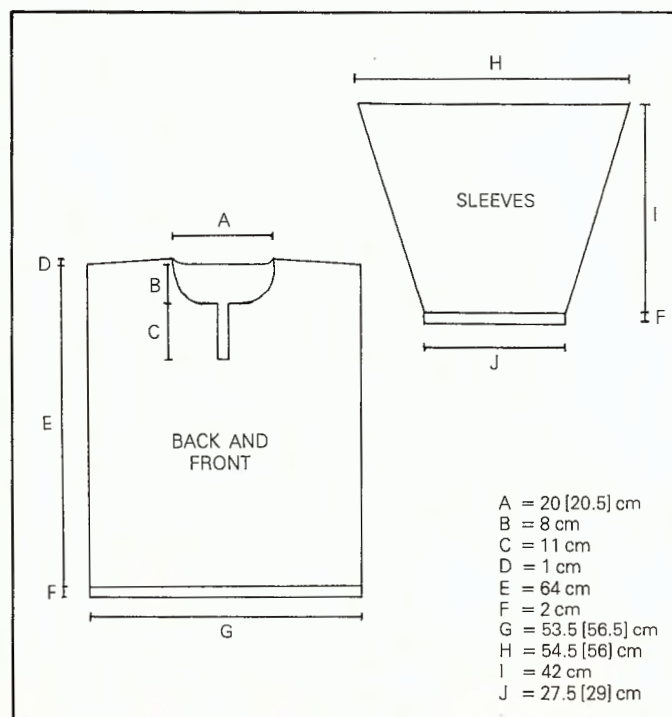
Put a pusher into WP under all working Ns at left (do not forget to return pushers under empty Ns to blocking rail). Finish to correspond with first side reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 78 [82] Ns on each bed in WP. Work as for back from * to *. Cont in st-st and stripe patt. Shape sides by inc 1 st at each end of every 4th row until there are 154 [158] sts. K 8 rows. RC shows 168. Cast off.

FRONT BANDS

Handle down. Orange strippers. Set up 11 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size 1½/1½. Using MC, K 1 row. Set lock on CX/CX and



11 stitch size $2\frac{1}{2}/2\frac{1}{2}$, K 3 rows. Set lock on N/N and stitch size $4\frac{3}{4}/4\frac{3}{4}$, K 20 rows. Using A, K 24 rows. Transfer sts to back bed. Set lock on N/GX and stitch size $5\frac{1}{4}$. Black strippers, K 1 row. Using WY, K a few rows and release from machine.

NECKBAND

Handle up. Orange strippers. Set up 140 [144] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size 2/2. Using MC, K 1 row. Push up empty Ns on back bed to WP. Handle down. Set lock on CX/CX and stitch size $2\frac{1}{2}/2\frac{1}{2}$, K 3 rows. Set lock on N/N and stitch size $4\frac{1}{2}/3\frac{1}{2}$, K 7 rows. Counting from left edge, make a buttonhole over sts 7, 8 and 9. K 6 rows. Push up empty Ns on front bed to WP. Set lock on GX/N and stitch size $3\frac{3}{4}$, K 1 row. Set lock on N/N and stitch size $4\frac{1}{4}$, K 1 row. Set lock on CX/CX and stitch size $5\frac{1}{5}$, K 2 rows. Set stitch size to $5\frac{1}{4}/5\frac{1}{4}$, K 6 rows. Using WY, K a few rows. Set lock on N/N. Using WY, K 2 rows and release from machine.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams, matching stripes. Sew front bands into position along sides of front opening. Pin right band into position. Unravelling WY as required, backstitch through open loops of last row worked in A. Catch down loops of left band on the inside. Pin neckband into position. Unravelling WY as required, backstitch both edges into position through open loops of last row worked in MC. Finish buttonhole, sew on button. Swiss darn motifs as shown on chart.

MOTIF 1

C stripe – 2 rows above D rows, start on st 51 [55] from right edge. Using MC, embroider top half using C.

MOTIF 2

B stripe – 2 rows above D rows, start on st 41 [47] from left edge. Using MC, embroider bottom half of motif. Embroider the top half using B.

MOTIF 3

MC stripe (below A colour change) – 2 rows above D rows, start on st 37 [41] from right edge. Using A, embroider bottom half of motif. Embroider top half using MC. If you have never tried Swiss Darning, please read Hazel's article this month.

DUOMATIC UPDATE

This month's Duomatic sweater is decorated with Swiss darning. If you have never tried this before, practice on your test square until you feel confident enough to tackle the garment. Thread a blunt needle (I use a size 20 tapestry needle) with contrast yarn. Look at your piece of knitting and you will see that every stitch forms a little V shape. Think of the V as being labelled as fig. 1 below then, starting at the bottom of the pattern and working from side to side and always upward, bring the needle up through the point A, pull the yarn through holding the end firmly behind the work until you get started. Put the needle down through B, up through C then down through A. Do not pull the yarn too tightly and use your left thumb to guide it so that it lies over the thread of the original stitch. Now move on to the next stitch to be darned and repeat the process. That is all there is to it! Even if you don't want to knit this month's sweater, it is worth learning to Swiss darn. So often there are lovely single motif designs published for the 24 stitch punchcard. It would be difficult to adapt these for the Duomatic because of the different method of knitting Fair Isle on the Japanese machines. Also, dare I suggest it? a little Swiss darning is very useful if you ever have to correct a small mistake in Fair Isle!

There are lots of methods of decorating sweaters after they have been knitted – you could even give new life to an old one. The easiest method is by using knitted cords.

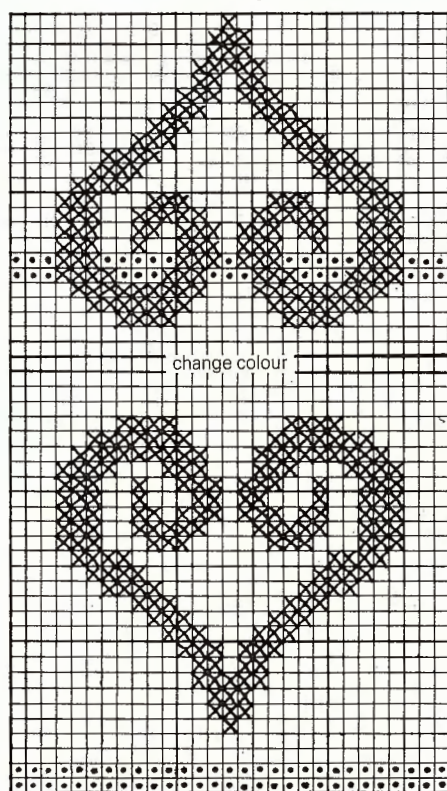
To knit a cord, cast on in full needle rib over three or four stitches on each bed. Using a suitable stitch size for stocking stitch, set the lock to CX/CX, change to black strippers and knit until the cord is long enough for your purpose. The cord can be used to "draw" pictures – flowers look good – on to the front of a sweater. When you are satisfied that your picture is right, pin the cord in place and then stitch it to the garment. You can also use a cord to thread up through the 'crossovers' of a cable or through a ladder made by leaving a needle out of work while you are knitting. Knitted leaves and flowers are very easy too. Flowers are made by a small strip of scallops, pulled up tightly to form a rosette. I can give you an example here but you can vary the size of the flower by the number of stitches and rows you use and also by the pusher arrangement.

Set up needles and pushers as in diagram. Orange strippers. Handle down and use 4 ply yarn in two colours.

Contrast colour. Lock N/N, stitch size $4\frac{1}{4}$. Knit two rows without any cast on.

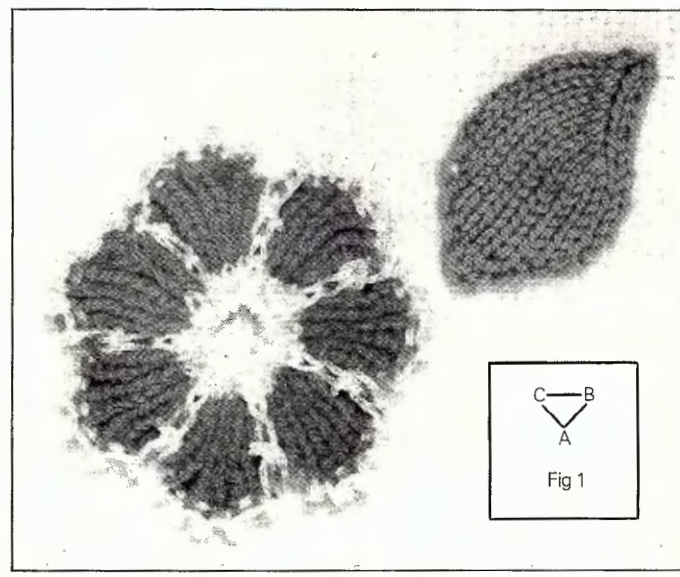
Main yarn. Lock BX/BX, stitch size

Swiss darning chart



Embroidery chart

- = 1 st turquoise, white, coral or lilac
- = 1 st silver/gold
- x = 1 embroidery st over 1 st white, turquoise, coral or lilac



4/4. Knit 8 rows.

Contrast yarn. Transfer all sts to front bed, stitch size 5¼. Change to black strippers. K 2 rows. Run yarn end through the stitches and remove from machine. Pull up tightly and fasten thread. Sew two ends together neatly so that the "petals" form a circle. Sew on to the garment and pull up the petal edges slightly from the garment to give a good flower shape.

LEAF AS SAMPLE SHOWN

Again, this is just a method of knitting a leaf – the size can be changed to suit your purpose. When the leaf is sewn to the garment, you can sew the centre vein of the leaf with stem stitch. Thread yarn through bobbin and make a slip knot in the end. Put the slip knot on to a needle and then wind the yarn clockwise round the two needles (one at a time) to the left of the needle with the slip knot. Now knit a row by hand over these three stitches. Black strippers, stitch size 5¼. Knit, increasing one stitch at beginning of each row until you have eleven stitches in work. Knit four rows on these eleven stitches. Using the triple transfer tool, decrease one stitch at the right edge of knitting on every row until there are only three stitches left in work. Run yarn end through these three stitches and pull up. Also, if you have not yet tried the Knitting-In beads that most machine knitting shops sell, do try them. They come with instructions and knit in beautifully

on the Duomatic. You only need a fine crochet hook. The bead is slipped on to the hook and then the stitch is pulled through the bead and put back on to the needle. Just push the bead gently between the beds and continue knitting. I hope that I have started you thinking about brightening up plain garments. If you have any brilliant ideas, do write and share them with us all. Happy knitting.

Hazel Duignan

DUOMATICS ESPECIALLY

Dear Dorothy

Please can you publish a pattern suitable to use on the double bed and to put a motif on the front without floats for an adult. I own a Pfaff.

Ann Pearson
Grewelthorpe, Ripon

I have an audio cassette on working motifs without floats on a basically stocking stitch garment on the Duomatic. I have sent details of this and other services to your home address. There were some patterns published by Passap in their Model Book 22 several years ago on the very subject, but they were for children. The technique is the same for adults so if you have a favourite shape, there is nothing to stop you applying it to an adult garment. If you have a friend with a copy, try to borrow it.

Dear Dorothy

I'm a little concerned at the results of my efforts to have my knitting machine serviced and cleaned. When I took it to a knitting machine centre, I was told it was a discontinued model and it was suggested I try and sell it, get what I could and purchase a new and different make of machine.

The machine is a Passap Duomatic Double Bed Machine.

Others details on the machine are; Combi, Elect Duo U70.

The machine was given to me by my mother and I hoped to get it cleaned and serviced and to obtain some literature or publications to help me use and maintain it.

Can you possibly advise me on what you suggest would be my best bet.

P Burgoyne
Stafford

It is not surprising that the dealer you contacted does not want to service your old Duomatic. I would strongly advise against selling it before you have made some more enquiries. Most Dealers would far rather sell a new machine than clean an old one. However, if you advertise in your local free newspaper you might get another Passap owner to do it for you for a fee.

The people at Head Office sometimes undertake this job but the price is rather high. I suggest you write to Bogod House, 50-52 Gt Sutton Street, London EC1V 0DJ or ring them on 01-253 1198

for a start.

For people who are willing to collect and deliver, I do this myself, but only if the serial number is higher than 634.000 (look on the black metal just under the handle).

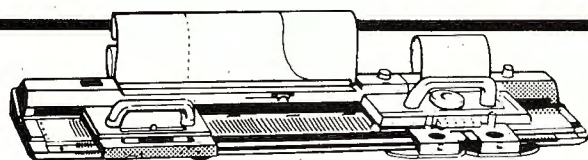
You have another problem even though you do not realise it. In your letter you say, 'other details are . . . Combi, Elect Duo. U 70.' Can you be more exact and tell me where you found this information? The Combi was a simpler Passap machine, double bed but certainly not a Duomatic. There is nothing called 'Elect Duo' but there is a motor called the Electra. The U 70 is a separate tool for transferring stitches quickly from one bed to the other after the ribbing.

Dear Dorothy

I bought a Passap Duomatic last September, so since then have bought Machine Knitting Monthly and read your articles concerning the Passap. I really am a novice but very eager to learn.

So far I have used a basic pattern book for single bed work and made some plain jumpers. I am now eager to try the Deco, but most of the patterns are for double bed work. I know how to shape for neck and arms on single bed, but have no idea for double bed work. Is there a basic book for double bed work? The patterns in some magazines are beyond me! I read Hazel's article on intarsia by hand with pushers and accomplished a "bullrush" which for me was quite an achievement.

14



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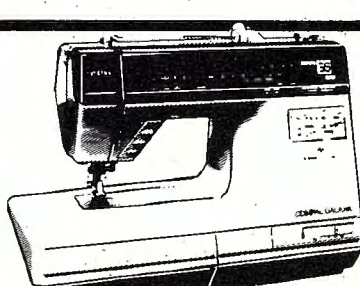
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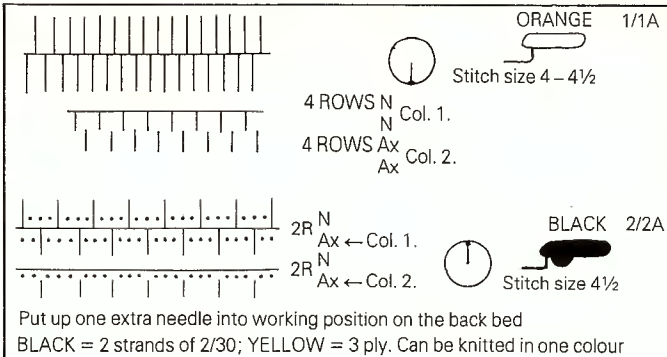
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SEWING MACHINE
INDUSTRY ASSOCIATION



However, February's Machine Knitting Monthly article on intarsia with the punchcard has really whetted my appetite. Please tell me what are motif pins? (I told you I was a novice.)

Joyce Webster
Norwich

If you look in your instruction book at the first knitting exercise, you will see that the 'Oven Glove' is shaped using the method you want to try. In double bed work, shaping is usually done on both beds at the same time – that is, you would decrease say one on the front bed and one on the back, or you may cast off say six on each bed.

On occasions when the needle arrangement is more open than K/K, you may be instructed in the Model Books to 'cast off six stitches'. This would mean the very next six stitches whichever bed they were on. You may also find the direction 'Indications are given for the front bed only, the back bed is worked the same way'. This means that if you are told to cast off four stitches you do four on the front PLUS any that are in a similar position on the back. This also applies when you use the Forma or Form computer. Help is given on both of these on my cassettes. There is a similar basic book for Fisherman's Rib garments at the same price as the Stocking stitch book you have been using. 'Motif pins' are called 'Positioning pins' in PASSAP language. See your Deco Instruction Book.

Dear Dorothy

As a beginner as far as knitting machines are concerned and an owner of a Passap Duomatic, I find the Duomatic articles very interesting. I have a Deco attachment but, as yet, I have not had a chance to find out how it works. With two small boys around you do not get much time! (I asked Father Christmas for a bit of peace but he had none left – or so I told my 4½ year old when he asked what I wanted for Christmas!)

Could you please let us have some children's jumpers etc. for Passap owners. I feel sure other Mums, like me, would be very pleased if you could. Also, could you tell me what yarns you can and cannot use on these machines. There are such lovely

yarns around these days, you just can't help wanting to knit them! Well, my 15 month old son has got bored with watching Postman Pat and has come to get me to play, so I must close.

Bernice Vardy
Sheffield

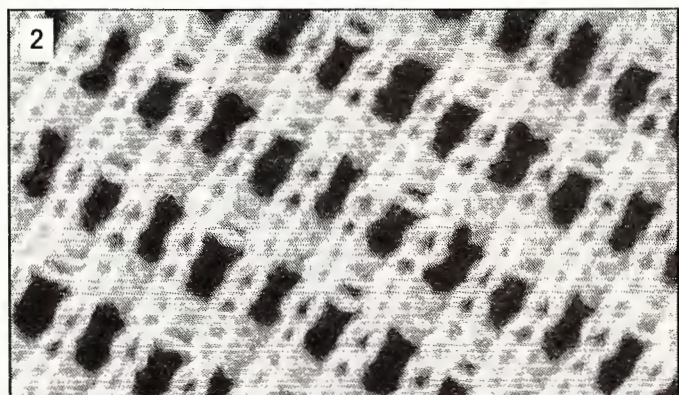
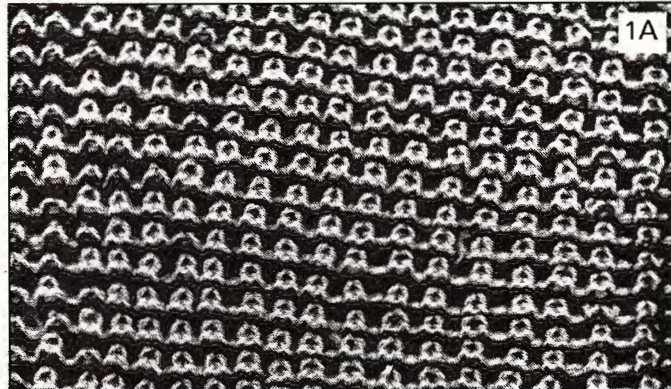
Yes, PASSAP do have a book of patterns for small children. It is listed on the sheet which you will have received from me. However, I think the patterns are geared to babies rather than to 4½ year olds. They used to do a pattern book of about 80 designs from birth to 4 years. This has been out of print for some time now, I believe because an E.E.C. regulation prohibits patterns which include cords round babies' necks. Occasionally I get hold of one. If you write to me privately, enclosing an s.a.e., I will let you know when I have some news. Then, every Model book (twice a year) has a small number of children's patterns, too. Due any moment is a special book from Schaffhauser. This is a hand-knitting book by the makers of the yarn, to which PASSAP add an insert of instructions for such patterns as can be done on the machine. They are usually about £3.00 plus postage and packing. If your local dealer can't help, get in touch with Woolgatherers, 10 Devonshire Road, Chiswick, London W4.

On the subject of yarns, you can use every yarn from the finest non-stretchy cotton through to soft elastic double knittings, just so long as you get a suitable needle arrangement and stitch size. The secret is to try a little sample first at various stitch sizes. If you like what you get, then it is all right to go ahead. However, if you are using a pattern especially prepared for a certain yarn, then it is best to use only that. (Children have a habit of growing, so if it is too big now, it will be useful later on!) Passap also give you considerable help in each Model book by including a fringe of the yarn actually used in the garment. In this way, you can compare the thickness with the yarn intend to use. They also help by stating the actual length of a ball of yarn in each pattern.

For help with the Deco, just listen to my tapes and you will have no fear of it. Its operation is most clearly described!

STITCH PATTERNS TO TRY

It's often fun to try out new stitch patterns. We've two for you this month with a quite different look on the front and reverse of the fabric. You'll find the machine setting opposite. If you have a Duomatic pattern you'd like to share with readers, send us the setting and a sample and we'll pay £5 for each one we publish.



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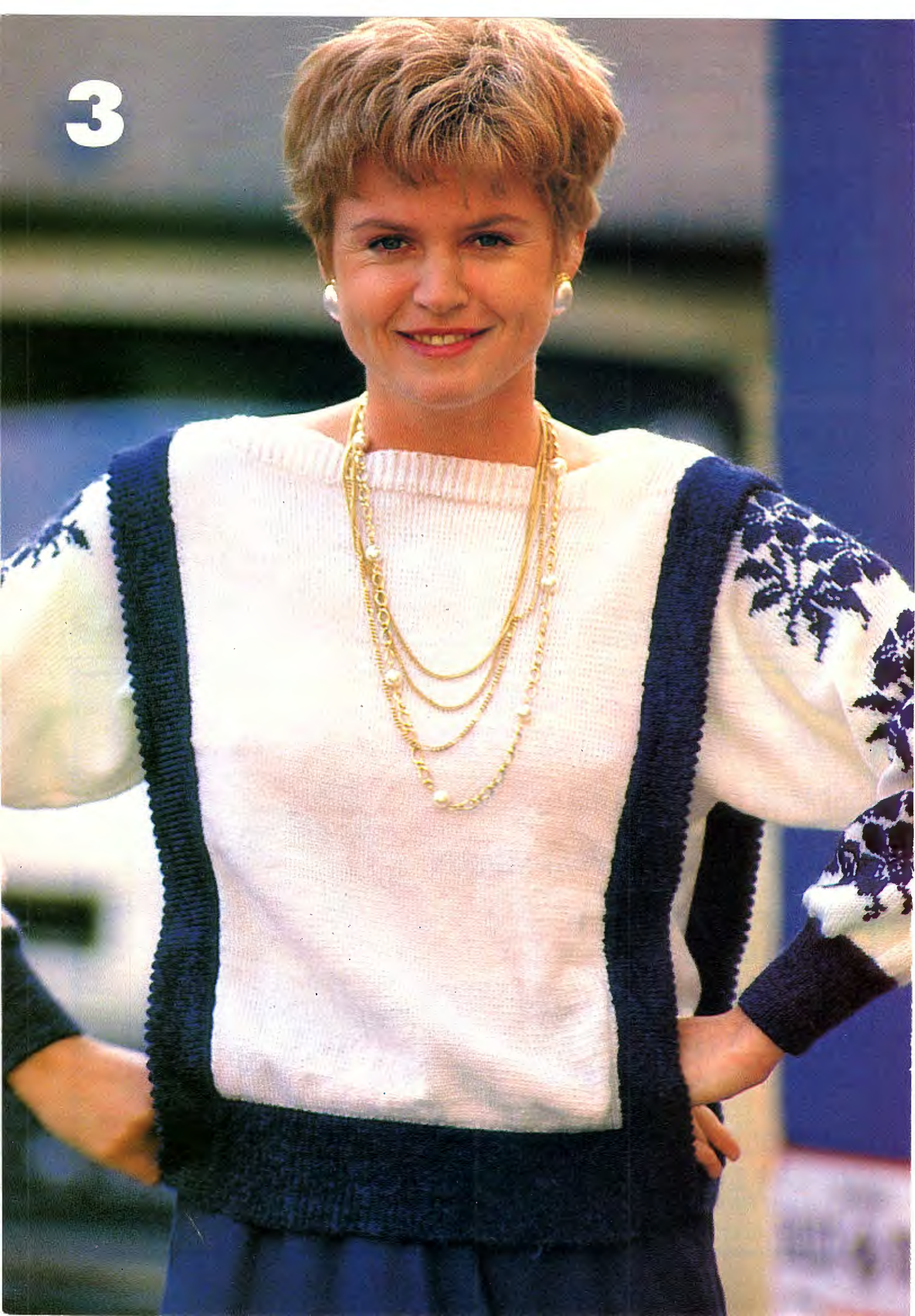


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3



3 WOMAN'S SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Singer 2310 machines.

MATERIALS

Amberlyarn Silvana.
1 [1, 1, 1, 1, 1] x 340g cone in white, shade 86 (MC).
Amberlyarn Academy.
1 [1, 1, 1, 1, 1] x 400g cone in blue, shade 18 (C).

Silvana is 20% Nylon, 80% Acrylic. Academy is 100% Courtelle. If you have difficulty obtaining these yarns and would like a list of your local stockists, please write to Amberlyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, W Yorks.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 92 [97, 102, 107, 112, 117] cm, 36½ [38¼, 40¼, 42, 44, 46] in.
Length to back neck 59 [59, 60, 60, 61, 61] cm, 23¼ [23¼, 23½, 23½, 24, 24] in.
Sleeve seam 55 cm, 21¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch in MC (stitch size setting approximately 6).
30 stitches and 40 rows to 10 cm,

4 in measured over single motif. Fair Isle pattern and stocking stitch (stitch size setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

CENTRE BACK AND CENTRE FRONT PANELS (BOTH ALIKE)

With carriage at right, set machine

for 1x1 rib. Using C, cast on 92 [100, 108, 116, 124, 132] sts in 1x1 rib.

* K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 44 rows. Transfer sts to back bed *

Set RC at 000. Using MT, V key and MC, K 110 rows. Work measures 34 cm, 13½ in. Place marker at each end. K 90 [90, 94, 94, 98, 98] rows. RC shows 200 [200, 204, 204, 208, 208] and work measures 55.5 [55.5, 56.5, 56.5, 57.5, 57.5] cm, 22 [22, 22¼, 22¼, 22¾, 22¾] in. Set machine for 1x1 rib. Transfer every alt st on to corresponding N on front bed. Cont in 1x1 rib. Using MT-2/MT-2, K 20 rows. Cast off.

SIDE PANELS

With carriage at right, set machine for 1x1 rib. Using C, cast on 60 sts in 1x1 rib. Work as for centre back and centre front panels from * to *. Set RC at 000. Using MT, V key and MC, K 110 rows. Work measures 34 cm, 13½ in. Cast off.

HEMS (FOUR ALIKE)

Push 128 [128, 132, 132, 136, 136] Ns to WP on back bed. With P side facing, pick up 128 [128, 132, 132, 136, 136] sts along side edge of centre panel and place on to Ns. Using MT, V key and C, K 20 rows. Transfer every alt st on to adjacent N, leaving empty N in WP. K 20 rows. Cast off loosely.

SLEEVES

Push 48 [48, 51, 51, 54, 54] Ns at left and right of centre 0 to WP on back bed. 96 [96, 102, 102, 108, 108] Ns. Using MT, V key and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 10 rows. Work single motif over centre 52 Ns. Centre cursor and set cursor stops 11 Ns past first and last N of motif. Set pattern and box as shown in diagram. Cont in single motif Fair Isle with MC in back feeder and C in front feeder.

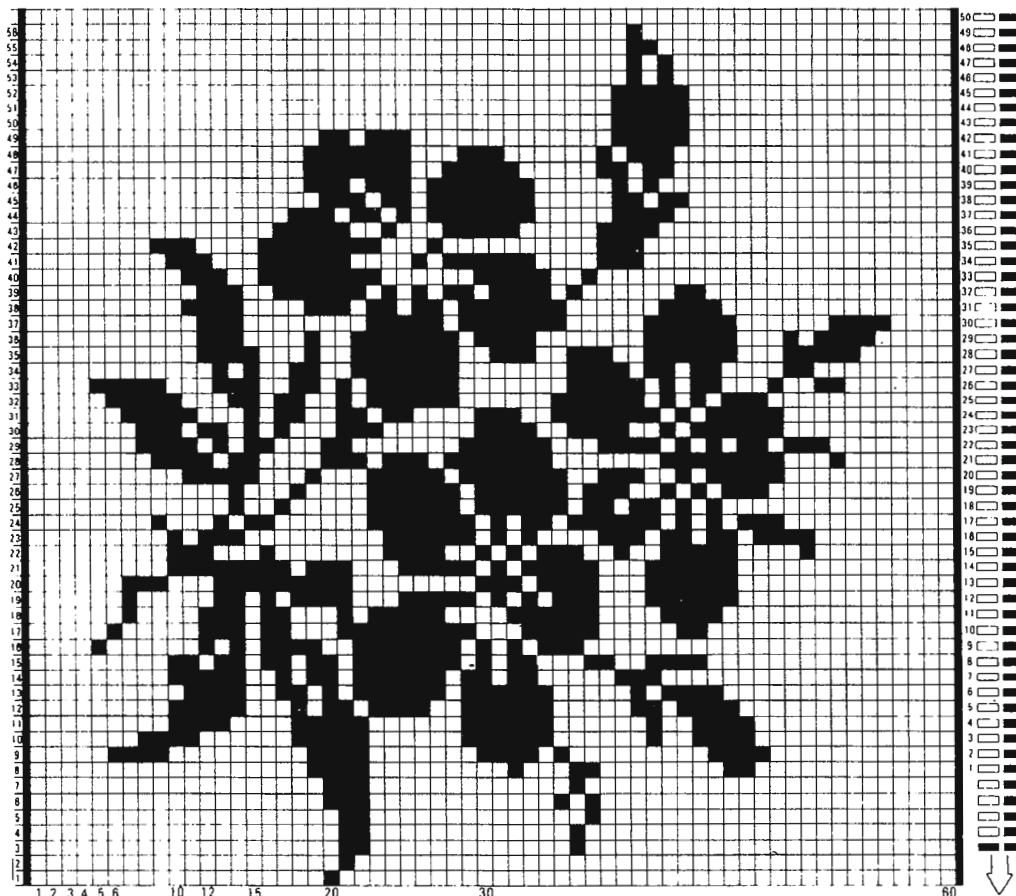
Shape sides by inc 1 st at each end of next and every foll 4th row until there are 170 [170, 176, 176, 182, 182] sts. K 23 rows. Cont in st-st and MC. K 10 rows. RC shows 188 and work measures 47 cm, 18½ in. Cast off very loosely.

CUFFS

With carriage at right, set machine for 1x1 rib. Using C, cast on 70 [70, 74, 74, 78, 78] sts in 1x1 rib. Work as for centre back and centre front panels from * to *. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

PRESSING

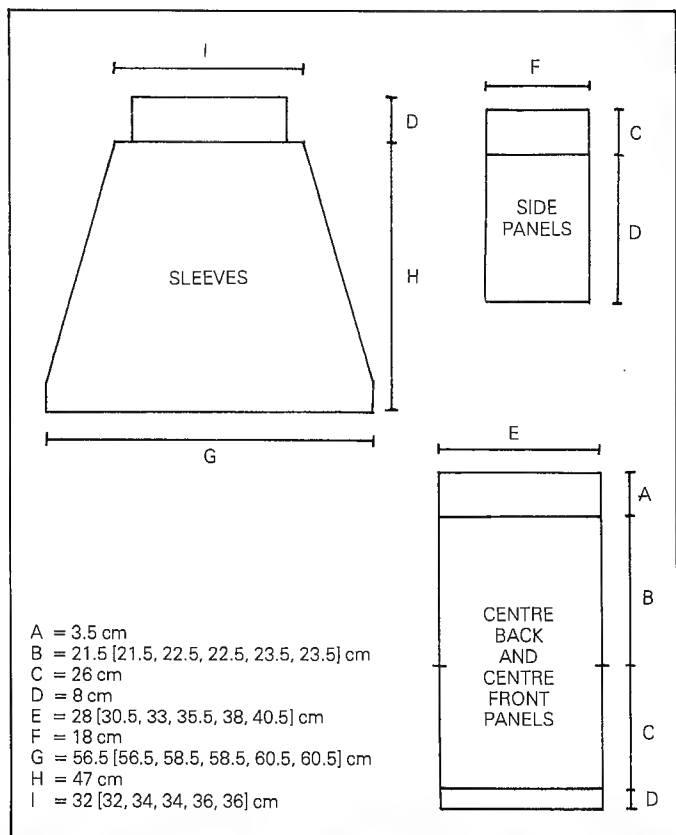
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.



17 MAKING UP

Fold hems in half to wrong side and catch down. Join side panels to centre back and centre front panels under hems. Join upper

hem seams and shoulder seams for 3 [4, 5, 6, 7, 8] cm. Catch down lower edge of hems on to side panels. Join sleeve seams. Set in sleeves, stretching tops to fit.



SINGER SPECIAL

THE SINGER MARK II DOUBLE BED MACHINE

Several times recently we have been asked about this machine and although the machine has been out of production for 15 years and the instruction book is out of print, we think we can help. Being a double bed machine, it is capable of knitting true ribs both plain and fancy. At the uppermost edges of the beds are flow combs which serve the same purpose as the sinker pegs on the Japanese machines. To knit close or full needle rib using every needle on each bed, the flow combs on the front bed must be alternate to the flow combs on the back bed. To knit 1x1 rib which is using alternate needles on each bed, the flow combs on both beds must be exactly opposite each other. To move the flow combs, insert the racking handle into the hole underneath the left-hand side of the front bed and turn it. This racking handle is also used to widen the gap between the two machine beds. Look at the side edges of your machine. You will see a hole at each edge enclosed by a white circle and numbered three, four, five and six. Insert the racking lever into the hole and turn it and look at the gap while you do this – the higher the number the wider the gap. Three is used for fine yarns (two and three ply), four and five are used for medium yarns (four ply) and six is used for thicker double knitting yarns. The number selected must be the same at each end. The machine has four positions: Normal, upper, open and lower open. There are two catches situated under needles 90 at each end of the machine. For normal knitting using both carriages, both beds are level. For upper position when using only the back bed and back carriage, push the two catches towards the centre and push the front bed as high as it will go until it clicks into position. For open position to enable you to transfer stitches more easily push the two catches towards the centre and the bed will drop down about half an inch. For lower open position to enable you to pick up a dropped stitch or count the rows of knitting, push the two catches towards the centre and press down on them – the bed will drop about two inches.

The machine has 180 needles on

each bed making a total of 360 needles and there are four needle positions:-

1. Neutral or non-working position which is needle butts right back against bed. This is when the needles are not working and is also used as a holding position when knitting fancy patterns.
2. Working position 1; the latch ends of the needles are exactly level with the flow combs, this is the normal position when knitting.
3. Working position 2 – often called upper working position. The stitches should be just behind the latches and the open latches just in front of the flow combs so that if you open the latches the ends of them will just touch the flow comb edge.
4. Normal holding position – the butt of the needle is just touching the slide rail. The needles do not work. This is used when shaping V necks, round necks, darts and shoulders.

We now turn to the carriages (cam boxes). There is one carriage for each needle bed and they link together when knitting on both beds. On each carriage there is a numbered dial which relates to the stitch size. The higher the number the larger the stitch. On each carriage there are four oblong switches with coloured dots on them. The top blue dotted switch is used for returning needles from holding position to working position. This key cannot be left pressed in, so when using it to return needles from holding position to working position, the key must be held down with one hand whilst moving the carriage with the other – if the pressure is released too soon the carriage will jam.

Below the key with a blue dot is a key with a red dot: this is the knit key used for knitting stocking stitch. Below the key with a red dot is a key with a green dot – this is used for circular knitting.

When using this key the connecting catch on your carriages must also be in the slot marked with a green dot. Last of all there is a key with a yellow dot and this is used for tuck stitch patterns. To cancel any key just press the white knob above the coloured keys.

Now for threading and casting on. Place the cone of yarn on the floor at the rear centre of your

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DEAR ANNE...

Dear Anne

I own a Singer KE2500 and like Mrs Griffiths (June issue), I have the same problems. I went to knitting classes this year but the teacher wasn't interested when she knew I had a Singer, so the other Singer owners and myself stopped going. I feel I've taught myself more by buying your magazine and look forward to the Singer pattern each month. Our local Singer dealer has now changed and it's almost impossible to get spares, parts and accessories. Where can I write for information about my machine, please?

As I'm writing, I'd like to pass on my husband's invention. I find if I put my cones of wool on the floor. I usually end up knocking them over when I stretch my legs, so

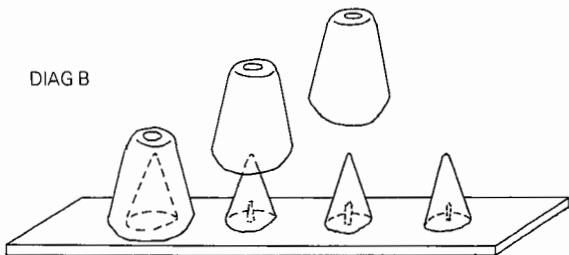
he made a stand like this:-

It's just made from old wood and holds the cones quite firmly. It works wonders! Another idea he had was to fill empty cones with cement, then hammer nails through a wide plank and sink the nails into the cement-filled cones. When it's dry, you just turn the stand upside down and get a heavier stand. I do hope this inexpensive invention may help other readers.

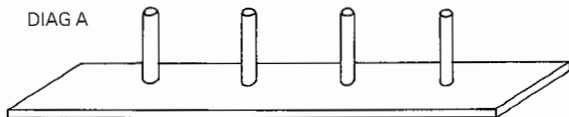
Mrs Shirley Bruce
Elton, Aberdeenshire

Thank you for your useful tips, Shirley, I'm sure many readers will find them useful. The address you need for up-to-date advice about your singer machine is:- The Singer

DIAG B



DIAG A



Consumer Products Division, Unit H, West Ham Industrial Estate, Grafton Way, Basingstoke RG22 6HZ. Telephone: 0256 56291. If it's a query specifically about knitting machines, you should address your letter to Lydia Spenceley. She'll be delighted to help all our readers.

Dear Anne

As an overseas reader and machine knitter, I have to rely on mail order for yarns and other items. My complaint is that during the last few months, I have written to many companies asking if they will supply yarn abroad. It is most frustrating to wait (patiently at first) for a firm to reply – only to find that they don't! If a firm is not prepared or able to supply overseas, please ask them to reply promptly and say so – instead of leaving me (or someone else) waiting. I must say that, in general, firms are very good and I have just placed an order with one of the leading firms. Please, print my letter to get the message across.

Yours sincerely
Helen Beattie
Riyadh, Saudi Arabia

I can understand the problems that large companies have in processing the vast amount of mail they must receive. Indeed, we have problems here most days trying simply to keep pace with our deliveries and posting! I'm sure that most companies feel, as we do, that a personal reply is far better than a duplicated, standard letter and this, unfortunately in some cases, does take a little time. I'd be very interested in hearing from any company who would like to reply to Helen through our pages.

Dear Anne

MKM is much enjoyed by myself and family – even my husband, who knows nothing about knitting, browses through! I wonder if the way I knit on my Passap is usual practice – if not

you might like to pass on the tip to readers. When doing single bed work, I always use the back bed as it's easier to see the work. However, if I knit the left and right hand pieces of, say, a cardigan, I do the first piece on the back bed and the second piece on the front. This does away with remembering to reverse the shapings. May I say I'm not a brilliant knitter but I have found the odd 'short cut' and do all cut and sew necklines on my Passap work. (I don't find this necessary on my single bed machine.)

Yours sincerely
Selma Phillips
Wokingham

Dear Anne

I'm so pleased that I've finally knitted my first garment, after completing many small squares! I knitted one of the patterns from your first issue and found the instructions very clear. I wonder, though, if any of your readers can suggest a way of stopping hem and sleeve edgings from curling up?

Yours sincerely
Mrs J A Randle
Redruth, Cornwall

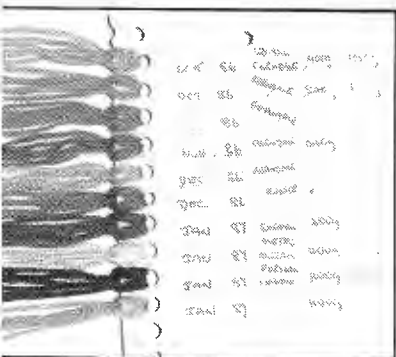
Dear Anne

I thought you might be interested in a stock card I have designed which enables me to see at a glance what yarns I have. I no longer have to spend ages looking in cupboards or trying to remember if I have a quantity of a particular amount. The card I use actually comes from a new shirt pack. I punch holes along one edge and when I buy new yarn, I make a tassel and thread it through the next spare hole. I then write alongside the date, yarn type and weight. As I use a colour, I reduce the card amount by the quantity used so that I always have an up-to-date record of the yarn I have left. I originally only started it as a record but I find it also helps me to get ideas for colour mixing – stripe jumpers, for example – and I can also show customers a

The Woolleys

by Doug Baker





selection of colours from which they can choose. One card is usually sufficient. If you write in pencil, you can always remove old notes and yarn tassel and replace with something new. I do hope you like the idea and that other readers will find it useful.

Yours sincerely
Mrs P A Rainey
Milton Keynes

I'm sure they will, Mrs Rainey. Thank you for sharing your idea with us.

Dear Anne
I've been buying Machine Knitting Monthly since I bought my very first machine in September and enjoy it very much. My machine is a Singer SB100 and I chose it because I needed a simple machine that wasn't too expensive. I've found that I'd like to have more pushers for needle selection but I've had trouble finding them. I only have the 1x1 and 2x1 provided. Pushers are available for other machines but the ones I've found so far are for different gauges. Can you help, please?

C Holliday
Motherwell, Lanarkshire

You've raised an interesting point and conjured up memories of bygone days! One of the tricks I used many years ago before semi-automatic machines came on the scene was to use hair combs as pushers. You simply take an ordinary comb and break out the teeth you need for a particular needle selection. The teeth are sufficiently close to enable you to make adjustments for the particular gauge of your machine and you can keep a selection of combs for different patterns. For Fair Isle, I used to have, say, a red comb for row one, a blue one for row two and so on and keep them with a small sample and the pattern written out. An elastic band held each pattern together and they worked a treat until buttons, levers and punchcards came along.



Dear Anne
A few years ago, my mother heartily disapproved of knitting machines as being (snort!) 'a waste of money'. One day I had an optician's appointment in town. As I had my pre-schooler with me at the time, I brought mum along to babysit whilst I was inside. Roseanne was wearing her duck jumper – a gay creation in brilliant and fascinating colours copied out of an American magazine. To mum's great surprise, we were fallen all over by the receptionist who wondered where we got the fabulous jumper!

After the appointment, we went into a rather superior sort of shop in Auckland's Queen Street. Two lady assistants in the shoe department whispered and finally spoke – no, not trying to sell us shoes but admiring the child's jumper!

We went out of the shop and there was dead silence for a few minutes from mum. Finally she said, 'well, it's a bit much – two compliments in about five minutes, isn't it'. We looked at each other, laughed and, do you know since then she's even been known to ask me to do the odd thing for her on the machine! A convert to the fold?

Thinking of mum and her advancing years and people being advised to prepare for retirement, how lovely it is to go to knitting clubs and see elderly couples sharing their craft together. Some of them seem to get involved quite by accident, first helping their wives to set up the machine and then trying to 'decode' the manual. (As we all know, they're all couched in somewhat quaint English!) I'm quite sure it must really bring these couples closer together and keep them mentally alert. Too much togetherness can be a strain if you haven't prepared for it, but if you're happily engrossed in your favourite pastime, oh what fun it must be to have someone to share your enthusiasm.

Yours sincerely
Mrs Shannon Hodge
Auckland, New Zealand

Dear Anne
I'm writing to let you know that I have an instruction book for the Lemair knitting machine. Hi Memory Model KE-2400. I bought an old Singer machine about a year ago from a car boot sale and among the books was this Lemair.

My husband bought me a Brother 710 for Christmas and I've just come back from the sales at the wool shop – I just had to have a few balls in case I had to make a jumper quickly! I do enjoy your magazine. I'm no expert, in fact a real beginner, but I do learn a lot from MKM.

Yours sincerely
Mrs C Cummins
Ipswich

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TALKING POINT

GETTING A WORD IN

Do you get exasperated at knitting patterns? Do you wonder why they seem to leave out some bits and put in other bits that don't seem necessary – and, what is worse, have you ever found a mistake?

FINDING A FORMULA

The way that patterns are worded is different in almost every magazine, leaflet and book and depends basically on what we call "house-style". This is simply the style of that particular publication and has evolved over the years from the first issue and subsequent readers' response. You see, we really do pay great attention to your letters and try to keep to the style that most suits you!

Some of the wording has a time-honoured sequence, for example, starting with quantities and measurements. Then we are faced with metric and imperial measures for both of these. (Eventually we shall have to face up to giving in to metrication. In the meantime, if it irritates you the best answer is a double sided tape measure.) Machine knitting does have the benefit of diagrams – a great advantage. When it comes to tension, that seems to be plain wherever you read it. In hand knit patterns, you may find that only the number of stitches is given but in machine knitting, the row count is given too. The theory is that because we are using machines, the number of rows provided in the pattern will produce a garment that will come out to precisely the exact length. We know that this isn't always the case but there isn't a great deal of variation. This isn't always

so in hand knitting and the knitter is left to work the number of rows needed to obtain the correct length.

As for abbreviations, these are nearly always placed separately to save space, and can involve quite a bit of thumbing backwards and forwards. In Machine Knitting Monthly, we try to keep to the most common abbreviations and any special knitting notes for your particular pattern are put at the beginning of the pattern.

WORKING METHODS

When you consider how many makes of knitting machine there are and how many different designs that come along, you will see that it is quite a problem trying to find a common denominator. It would be wonderful if we had enough space to print every pattern just as it comes into the office with any or all of the designers special notes. However, all the patterns have to be checked and, at the same time, they have to be condensed to fit the amount of space available. The best way to do this is to write them in our own house-style. This also makes it possible for most of the single-bed patterns and many other standard machine patterns to be written in a manner that provides direction for all of these machines and not just the machine on which the photographed sample was made. Let's start with the welts. If you have a ribbing attachment, you will be told to place a certain number of needles and arrange them for 1x1 rib. Then you may be told to work a number of tubular rows. With some experience, you will understand what this means. However, as a beginner, you

might very well be perplexed until you realise that the first few rows you work to cast on with the ribber are tubular and do not work from bed to bed alternately as they do in rib. If the designer was to write down in full just how she cast on, row by row, this would not only take up a great deal of space, it might very well not be exactly the same movements as on another machine – even though the end results are the same.

After your welt is completed you will need to arrange your stitches for stocking stitch. When you are a novice you not only have to read the pattern, you also have to have your manual in the other hand. When you see how many chapters it takes, in your manual, to explain each and every point, you can see why the patterns have to be shortened to take in only the relevant parts. The designer assumes that many of the actions and expressions will have been practised by you and that you have become familiar with them. If it takes you a long time to work things out while you are making your first few garments (because you have to keep referring to the manual), try re-writing these sections you most need into a note-book. You could even number them so that they will become automatic. In time, when you see them worded in your pattern, you will know instinctively what to do.

HOLDING POSITION

One of the most obvious places that patterns have to be worded to save space is in shaping. Take, for example, a round neck. When you first try shaping the neckline, you will probably read "cast off x number of stitches at centre,

thread stitches to the left on to waste yarn and continue on stitches at the right, by casting off x number of sts and so on." If you don't know better, that is exactly what you will do. However, if some kind friend tells you (or you read a good book, or belong to a club), you will soon find that necks can be shaped by using the holding position. It makes a jolly good neckline, saving the necessity for picking up stitches for working the neckband and giving a neckline with useful elastication. In the patterns you will still find the wording for necklines as "cast off". Frustrated? Think about how much wording it takes to say – put your carriage into hold, bring out x number of stitches at the left, also remember to put the yarn under the last needle . . . and so on. For those who do not or cannot shape by using holding position and to save all that space, we trust you will do your own thing and use the term "cast off" to cover whichever method you use to make your stitches disappear. In the same way, if you want to save time when removing the stitches at shoulder shaping, or even for a straight shoulder cast-off, the simplest way is to use holding position. Plenty of useful books tell you how to do this and once learned, it is the most popular method. In the instructions, it is still commonly termed as 'casting off' to enable you to choose the style which best suits your method of working.

THE D.I.Y. SHAPING

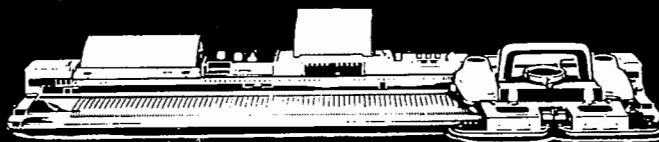
This is the part that reads, complete this side to match (or correspond) with first side, reversing shapings. Again this is

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mostly to save valuable space but it also shows that we think that if you can work the first part successfully you will be able to work the mirrored section. Since most knitting patterns for machines give all the shaping row by row, it is fairly easy to keep track of how the shaping is coming along. Certainly it's easier than in hand knitting patterns where the number of rows is variable. We could be considered 'spoilt' with our pattern directions in this country. Very little is left for us to work out ourselves. On the continent, European women have been knitting for years without seeming to need patterns. Those that are printed in magazines are frequently little more than a diagram with a series of numbers. They usually include a very large photograph and it is from the photograph, combined with the vital calculations, given that the knitters work out the patterns. Some Italian patterns give only the size as worked for the sample garment in the picture. If you have a charting device for shaping your diagrams, you are indeed fortunate since the D.I.Y. aspect is practically removed.

MAKING UP

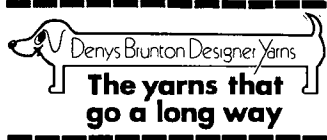
We all have our favourite ways of making up the things we knit. You will find features in the magazine, from time to time, telling you the most favoured methods for making seams and the reasons for their choice. However, we accept that our idea of the ideal seam is not always the same as yours! So, if you see the words "join shoulder seams", this could mean either graft them or sew them. For side seams, "join side seams" means just that – using mattress seam, or back stitch if you prefer. (Please, don't over sew unless there is a particular reason!) If a special way of seaming is given in the instructions, there is probably a very good reason for it and it is best to keep with that. Writing extra making up methods takes space and it will be obvious that sewing in a specified method will produce a sample that looks like the one in the picture. Otherwise the style is left to the knitter.

BEING WELL-READ

Do you remember those tests at school, when the teacher emphasises "Read it all through before you begin?" She (or he)

was right. It's so easy to make a mistake if you don't read the pattern through before you start. If, for example, the pattern happens to start with the front and you are used to starting with the back, do keep to what the pattern says and work the front first. The sample garment will have been made that way and if it suited the designer to have it that way round, there is possibly a very good reason. If you make the article successfully and still cannot see any valid reason for making it differently from your usual method, then by all means make it that way the next time. If you should read the pattern through and there seems to be something that doesn't quite "gel" think about it very carefully before crying wolf. When you are asked to read the pattern through before starting, that does not necessarily mean that you will understand each part before you come to it. However, it will help you to know that something unusual might be going to happen (say halfway up the front and not on the back), and you will be ready for it. If it looks as though the number of stitches will be different on the back from the front, check carefully through the pattern to see if there is a shaping row somewhere that has missed your eye. It would be a pity to get halfway up a section and then decide that there is a mistake. A mistake? Yes, try though we may, this is proof that there are human beings at the other end of your magazine! The patterns pass through many hands before they land on the printer's desk. Although patterns are checked many times, sometimes some tiny error might escape. It is the designer's (and, of course the Editor's) nightmare! One of the happiest things about working at Machine Knitting Monthly is that our readers seem to send us letters suggesting new tips and saying really kind things to us. Maybe our standards generally cover any escaping errors! You do seem to like the way we word our patterns – so we'll keep on trying!

Shelagh Hollingworth



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CUT'N' SEW

4 DOUBLE-BREASTED JACKET



This loose-fitting, unlined jacket is the perfect addition to any summer wardrobe, with the added bonus that the pattern is for everyone from size 8 to size 24! Wear it over blouses or T-shirts, teamed with long flared or pleated skirts, or team it with a sleek pair of straight-legged pants.



CROCHET COTTON: about 30cm (12in) for reinforcing buttonholes. **SHOULDER PADS:** 1pr, for set-in sleeves, 1.3-2.5cm (1/2-1in) thick.

SILVER GAUGE READING

Bramwell's Tweedknit is medium yarn.

TENSION

We used tension dial setting 7 for the reverse stocking stitch fabric.

NOTE for new readers

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut with the aid of printed paper patterns. Basic instructions have already been printed in previous issues. Equipment (April '86), sold out. Knitting the fabric (May '86). Buying and altering dressmaking patterns (June '86). Preparing the fabric and cutting-out (July '86). Stabilising the knitted fabric (August '86). Transferring pattern markings (September '86). Neatening seam edges (October '86). Sewing the seams (November '86). Finishing the edges of clothes (December '86). Front edge facings (January '87). Binding with Woven Fabric (February '87). Quilting (March '87).

Back issues are obtainable.

Alternatively, consult "Cut and Sew; Working with Machine-knitted Fabrics". Batsford, 1985, by Pam Turbett.

TO KNIT THE FABRIC

Knit a tension square and calculate how many needles you will need to produce about 10cm (4in) more than the width required to cut the pattern pieces: See the suggested layout in Fig. 1. The required width of fabric will vary according to the body size being cut: i.e. size 8 will require a lot less width than size 24.

Using MY, cast on over the required number of needles. Using MT, K sufficient length of fabric. Cast off.

PRE-WASHING

To avoid any change of shape when the garment is eventually washed, soak the fabric before cutting it, in water at the normal washing temperature. Spin dry and complete drying.

PRESSING

Press the knit thoroughly with a steam-iron at steam setting, first on the r.s. and then on the w.s., straightening and flattening it. Check that the rows are at right angles to the selvages. Leave to cool.

CUTTING OUT, INTERFACING AND MARKING

1. Check the measurements of the pattern pieces against your own measurements and make any necessary alterations such as shortening, lengthening, adding extra space for a large bust or a 'dowager's hump', etc. In this pattern, the jacket is intended to fit loosely at the top but is rather closer to the body at hip level, so check to make sure it will not be too tight there. To do this, place the front and back body sections of the pattern together, matching up the seamlines at hip level; then measure from c.b. line to c.f. line and double the result; you should have about 5cm (2in) more than your actual hip measurement.

2. Place pattern pieces 6, 7, 8, 9, 10 and 11 on the w.s. of the knit, as shown in Fig ??, keeping the grainlines parallel with the selvages. Make sure that you will be cutting a left and a right front, and a left and a right sleeve too!

3. Pin pattern to knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat.

4. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric.

Note: allow a little extra fabric (about 1.2cm [1/2in]) outside the cutting lines when cutting across the fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred.

5. Pin pattern pieces 8 and 9 to interfacing as shown in the 4th, column on P.1 of the pattern instruction sheets. Cut out. Also cut 5cm (2in) wide straight strips of interfacing to fit the two pocket tops, the sleeve ends and the jacket hem all round; these are optional and in fact are not given in the pattern, but I think they improve the look of the finished garment and should enable it to retain its shape in wear.

6. Fold back pattern piece 10 along the foldline and cut two from the lining fabric.

7. Fuse interfacing pieces to the appropriate knitted pieces. For Vilene Ultrasoft, place interfacing rough side down on w.s. of knitted fabric, cover with damp cloth and press with hot iron till cloth is dry.

8. Mark all dots, notches, etc. with cloth-marking pen or pencil. Do not mark the buttonholes or button positions at this stage: it is safer to do it when the jacket is otherwise completed, at Stage 6 in the pattern instructions.

TO SEW UP THE GARMENT

Follow the directions in the pattern instruction sheet Page 3. Remember to press well each time you have finished a seam. There are several points where the following suggestions may be helpful.

1. The instructions given for seam finishing (turning in 6mm (1/4in) of the raw edge and machining it) will not be satisfactory on domestically knitted fabrics; use an overlocker if you have one, or one of the overlocking stitches on your sewing-machine. Experiment with spare bits of the knit and if you fail to get a neat edge, consider felled seams or even bias binding the raw edges. See October 1986 issue of this magazine for other possibilities.

2. At Step 1, cut two lengths of tape exactly to the length of the shoulder seamline on the paper pattern. Tack one along each shoulder seamline on either the front or the back of the jacket. Machine the seam through both layers of knit and the tape together. This will prevent the shoulder line from stretching out of shape.

3. Try the jacket on after Step 1, to check the fitting; don't worry if the back of the neck appears too big at this stage - it has probably stretched! Sewing on the facing will get it back to its proper size. Press well at each stage.

4. At Step 2, I felt that the method given might lead to excess bulk, so, having already fused the interfacing to the facings, I joined the shoulder seams of the facings and then simply overlocked the outer (un-notched) edge. The understitching in col. 3, is vital so don't be tempted to miss it out. It is explained on Page 2, col. 1; just remember that you should be

PATTERN RATING

* Easy to knit. Easy to sew for dressmakers with some experience.

MACHINES

The fabric was knitted on a standard gauge machine. The garment can be sewn on any swing-needle sewing-machine, with or without the help of an overlocking machine.

MATERIALS

YARN: Bramwell's Tweedknit in Channel.

If you have any difficulty in obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Holmes Mill, Greenacre Street, Clitheroe, Lancashire BB7 1EA.

PATTERN: Very Easy Vogue 9791. Available in sizes 8-10-12, 14-16-18, 20-22-24. Patterns for flared skirt and straight-legged pants included.

INTERFACING: Vilene Ultrasoft Medium weight, fusible; 1m (1yd).

LINING FABRIC: sufficient for the two pockets.

BUTTONS: Three x 22mm (7/8in). **POLYESTER SEWING THREAD:** to match knit.

4



stitching through the facing and both seam allowances but not through the garment itself; also, that you must follow the curved shape of the facing as you go around the neck and the curve of the front opening edges. This process keeps the facing rolled neatly to the underside of the garment.

5. At Steps 3 and 5, the instructions show 6mm ($\frac{1}{4}$ in) of the fabric turned in before the hem is made; here again, I chose to overlock the raw edge and to turn up a flat hem without a fold in it, in order to avoid excess bulk. If you are using a sewing-machine with a free arm, you will find that the end of the sleeve just fits neatly over it.

6. At Step 4, because I wanted to line the pockets, I used a different method of making them: see "Lined Patch Pockets" which follows. Lining eliminates the danger of the pockets sagging out of shape later on.

7. At Step 6, when making the machined buttonholes, use the crochet cotton to reinforce them. You should have instructions in your machine manual for doing this. If not, either consult the manufacturer or perhaps consider getting a professional tailor or dressmaker to do the buttonholes for you.

The knitted fabric behind the area where the buttons will be sewn must be reinforced too; the pattern instructions suggest a

folded piece of woven fabric for this; I interfaced a small piece of the knit with Vilene Ultrasoft, drew two circles (3cm [$\frac{1}{4}$ in] diameter) on the Vilene and machine-stitched these circles using a very short stitch-length; I then cut just outside the stitching line and fused the finished discs to the w.s. of the garment with Wundaweb, exactly where the buttons were to be sewn. If you match the grainline of the knits, the reinforcement becomes almost invisible this way.

8. Cover each shoulder pad with a square of knitted fabric, folded diagonally over the thick end of the pad; pin in place, preserving the curved shape of the pad. Machine stitch the raw edges together, following the shape of the outer edge of the pad. Trim the seam allowances and overlock to finish. Stitch in place, centering it along the shoulder seam of the garment, with 1.5cm ($\frac{5}{8}$ in) of the pad sticking out into the sleeve head.

LINED PATCH POCKETS

The successful completion of patch pockets is never as simple as it appears at first sight; they need care and practice in normal dressmaking and even more so in cut-and-sew work!

Bear the following points in mind:

a. Pockets should not stretch or

"bag" in use; this generally means that linings made from woven fabrics will have to be added to the knit.

b. The top (opening) edge of the pocket must not sag out of shape; so some kind of interfacing will have to be included to stiffen it a little.

c. The seam where the lining is joined to the knitted pocket, must not show: so, in order to make the seam roll neatly towards the underside, the lining has to be slightly smaller than the pocket.

d. The completed and attached pocket should be slightly wider than the garment fabric beneath it, to allow for the curve of the body over which it will lie.

The following method looks complicated but is actually quite simple, and foolproof, once you have got the hang of it. Make up a practice pocket and sew it to one of your spare tension squares, before actually trying it on a garment.

The illustrations show curved lower corners but a square cornered pocket is made in the same way.

Fig. 1 shows the pocket cut in knitted fabric.

Fig. 2 shows the lining, cut from woven fabric to exactly the same shape but without the area above the foldline.

Fig. 3 shows the interfacing (Vilene Fold-a-Band in this case) fused to the w.s. of the pocket, so that the slits are centred on the

foldline.

Fig. 4. Now stitch the top edge of the pocket to the top edge of the lining, r.s. tog., taking the usual 1.5cm ($\frac{5}{8}$ in) seam allowance. Leave a gap of about 5cm (2in) in the middle.

Fig. 5. Pull the pocket lining downwards until the top of the pocket is folded exactly on the marked foldline. The lower edges of the pocket should lie exactly together – trim one of them to fit if necessary.

Fig. 6. Turn the pocket over so that the knit side is uppermost. Pin the two fabrics together all around the edge but, at the same time, push the edge of the knit slightly inwards so that the lining projects by about 3mm ($\frac{1}{8}$ in). The effect of this is to make the knitted pocket a little larger than the lining.

Fig. 7. Turn the pocket through the gap, push out the seam and corners, and press thoroughly. Close the gap with hand hemming.

Fig. 8. Pin-mark, on the garment, the line where the pocket top will lie. Place the pocket in position: make sure that the side nearest the c.f. line is parallel with it, and that the lower edge is parallel with the lower edge of the garment. It does not matter if the other side of the pocket is not parallel with the side seam.

Fig. 9. Pin the pocket to the garment as shown, pushing the edge inwards a little, so that the

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pocket is slightly "cupped" in shape. Finish by sewing the pocket to the garment, either by machined

top-stitching or by hand-sewing invisibly from the inside, backstitching into the seam allowances.

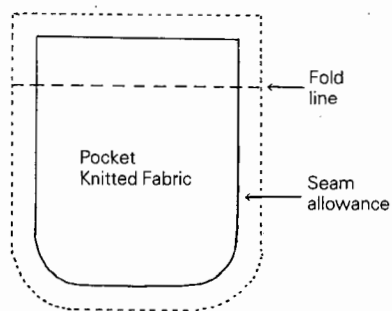


FIG. 1.

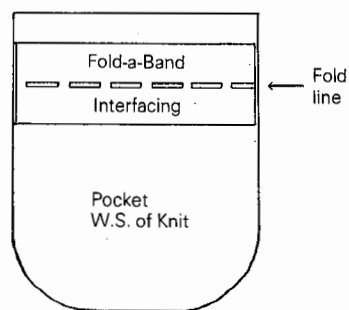


FIG. 3.

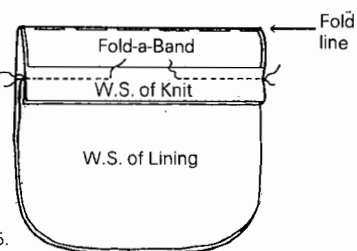


FIG. 5.

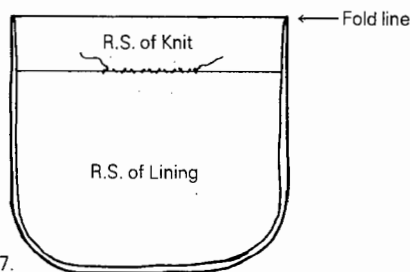


FIG. 7.

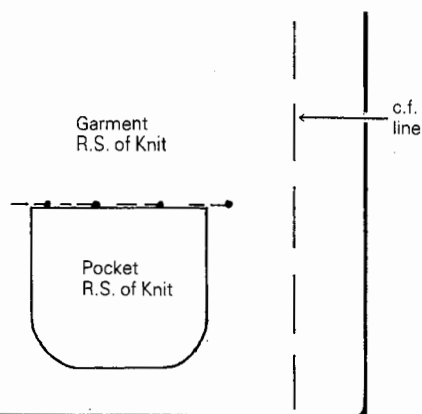


FIG. 8.

Lower edge of garment

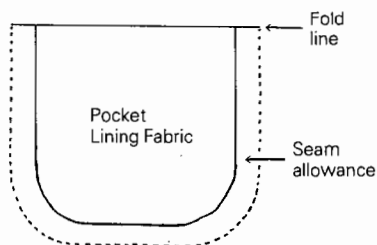


FIG. 2.

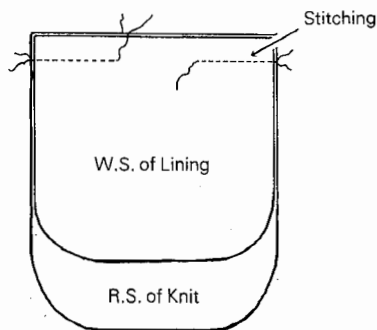


FIG. 4.

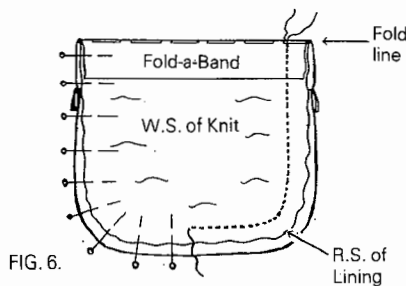


FIG. 6.

R.S. of Lining

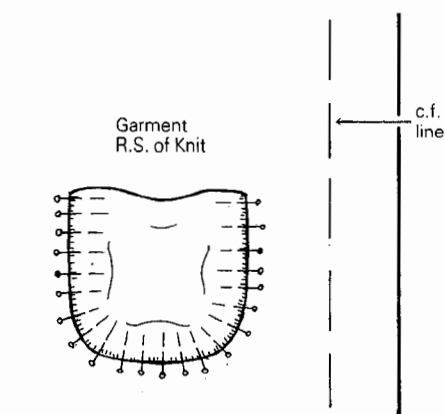
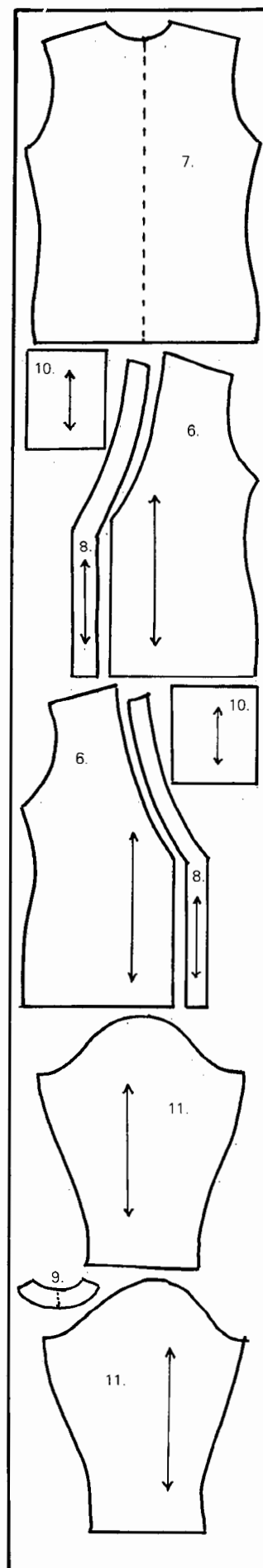


FIG. 9.

Lower edge of garment

FIG. 1. Layout for Jacket



LATCH ON

COMMITTING A LITTLE MURDER

"Next week", I announce to my class "we are going to commit a little murder". This is about the seventh or eighth week of the course so by now they know that I am a bit of a humourist, or slightly mad (or both!).

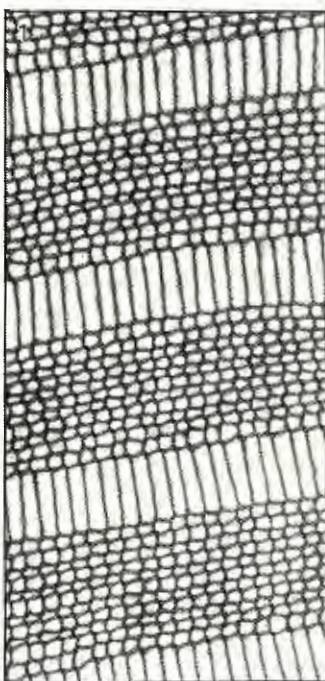
Last month, I was talking about using fine yarns, known in the industry as "2/30's" and it is the fabric created with these fine yarns that I am going to "murder" – or, as we say, "kill the acrylic". We simply press the work with a steam iron or use a hot iron and damp cloth. Once killed, of course, the yarn can never be brought back to its original state. So if you have made a long scarf and don't like it, take heart! With this yarn a little goes a long way and it will certainly find a buyer at a bazaar – or if the worst comes to the worst, it will always cut up to stuff a cushion!

This fabric has a number of uses, although it is rarely suitable for a jumper. A nice, light-weight scarf would be much appreciated by both Granny and baby, because it can be tucked inside a coat without causing too much bulk. Unlike a four ply scarf knitted in stocking stitch, there is no need to make it double width (no long seam to sew, either). Having pressed the work to within an inch of its life, the edges will not curl, or the curl will be so slight as to be barely noticeable. One thing I have learned the hard way – it is much easier to press a long scarf or stole, than it is to press out tiny samples for photography! Another use might be to make your own "net" curtains. Possibly not for the whole width of a picture window, but for the small one that's impossible to fit without considerable cutting of conventional net curtaining. Guess who will have the neighbours queuing up to use "the smallest room" in the house, just to inspect the curtains! Thought needs to be given, in the first place, to casting on. It needs to be very loose, because the work is going to be pressed to come out considerably larger than the width, as knitted. I decided to use "e" wrap; sometimes it is necessary to "leap" across some needles out of work, so the winding must be very slack. Casting off presents the same problem. Using the latch tool would not work because of the out-of-work needles' so I put one

stitch on the next needle, pull a large loop as I did, yarn across the hook and pull through by hand. The gaps made by the non-working needles need a chain worked across them. This is done by putting the last cast off stitch behind the latch, yarn across the hook and pulling through by hand, repeating as many times as there are needles out of work.

SAMPLE 1

I used the above cast on and cast off for both samples one and two.



Sample 1 had six needles working, and three non-working, but there are heaps of variations that could be tried. Samples 1 and 2 were knitted with the more basic machines in mind, since no punch cards are required. I know the "girls" who come to my classes owning these basic machines get a bit fed up when they see the lovely work that rolls, more or less effortlessly, from the fancy machines. So I try to include something for everyone. Indeed, there are times when many of us are too mean or too lazy to punch a card. Even owning an electronic machine, I don't always bother to mark the sheet for something like sample 2 which I'm not going to use very often. (I do know, electronic users, that I can probably pick out just the configuration I require from the printed sheets, but I actually like doing a little hand-tooled work – I told you at the beginning I am a bit odd!)

SAMPLE 2

The following is the needle set-up for sample 2:-

1 1 1 0 1 0 1 1 1 0 1 0 1 1 1

1 = working needle

0 = non-working needle

To knit the pattern: Push the middle needle of the set of three into holding position. Set machine to hold. Knit four rows. Cancel hold button. Knit two rows. Continue in this way throughout. This looks nice on either side, but the knit side gives a "medallion" effect, which is a bit different since most tuck stitch patterns look best on the purl side. The top and bottom edges will be slightly wavy – which is as it should be, if certain needles are tucking. This effect can be exploited by pushing the point of the iron into each medallion. There is no need to put a fringe on this type of scarf. In



fact, a fringe is not very satisfactory because of the static electricity that builds up with this yarn. The ends fly about and will not hang properly. In wear, the ends tangle, and even with considerable attention with a comb, it is almost impossible to untangle the knots. If any finish is needed, a couple of rows of double crochet should suffice.

SAMPLE 3

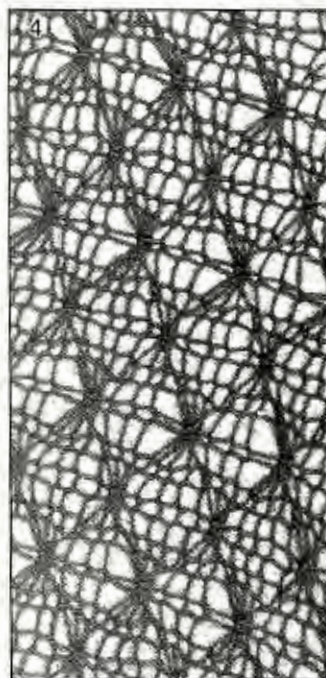
Sample 3 was worked at with the same set-up as sample 2, but with only two rows knitted in "hold". This gives a lacy effect on the purl side and was much favoured many years ago, before the



advent of punchcards and lace carriages. It is not very interesting from the knit side, although it could be useful as a mock "broken" rib.

SAMPLE 4

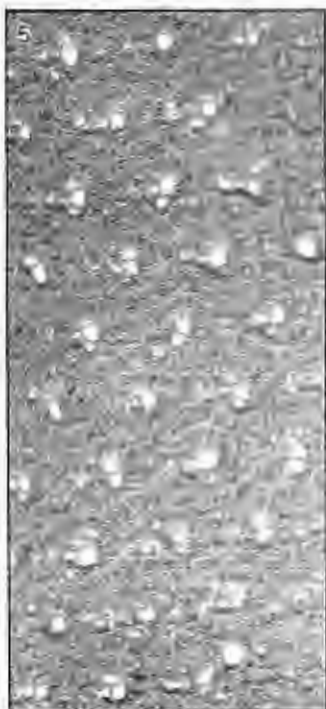
Sample 4 is our old friend "Card 3". I have knitted it just as it comes, without any needles out of work. For all these samples, I have used tension 5 and one dot and it is this tension, in conjunction with the fine yarn that gives the lacy effect. "Card 3" is



normally used purl side as right side to give that lovely honeycomb effect. In this fine yarn, when pressed, we have a fabric that looks like a flight of butterflies from the knit side.

SAMPLE 5

Since I was using card 3, I thought I would try it in conjunction with the ribber. I did several experiments, but finally settled on the one shown, which is unpressed. First of all, I tried casting on in the usual way: tension 0/0, two circular rows and then the pattern. I realised that large weights would be too heavy for the fine yarn, so I settled for two small ones. This cast on was much too tight, so I tried 4/4 for the zig-zag and circular rows. Would you believe it was still too tight? (Ribber owners usually complain that the cast on edge is not tight enough!) Finally, I set for main tension (4 and one dot/4 and one dot; J+B slide lever on II – other makes of machine would need to loosen the tension by a



couple of dots). I worked just the zig-zag row, omitting the circular ones altogether. Since I was using the J+B comb with the weighted bar, I did not even use the small weights. This gives a loopy appearance to the cast on edge, but it will not run, as some knitters imagine. I did not insert the "close knit" bar, either, because, of course, I was not "close knitting". Using a large tension for ribber work means that the yarn can be pulled through the stitches quite easily. Unpressed, this fabric is soft and crunchy and could probably be used for a light-weight summer top. Don't make the mistake of trying to knit this in cotton – at least, not on the settings I have given. The material would come up thick and hard and would be much too hot for sunny days – if we are lucky enough to get any! Finally, I thought "someone is going to try adding a lurex thread". "Will this press?" I asked myself. So I did another experiment, again using card 3

but this time on the main bed only. Yes, the lurex thread did press, but the resulting fabric was most disappointing. It came up thick and not at all lacy and really did look as though I had murdered it! So perhaps it would be as well to keep the lurex for the crochet edging on our flimsy stoles. Unpressed though, the lurex melted into the honeycomb stitch, giving just a hint of glitter which was most attractive. Shall I ever have the time to make myself something with 2/30's and lurex? I think I'll just go off and do a tension piece

Joan Lafferty



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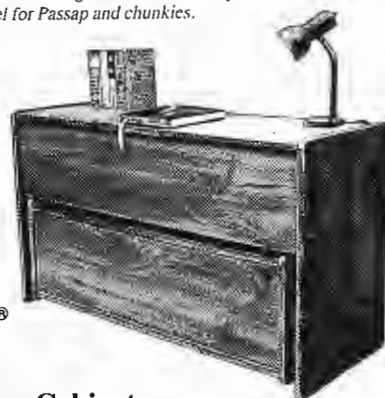


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C CLUB LINE

OUR VERY FIRST DECADE

Dot Withers has written a lovely, long letter to us to tell us all about the Winchester Knitting Club. It's now been going for 10 years and, as you'll read, started from very modest beginnings. We're sure it will be an inspiration to everyone who's thinking about starting up a club of their own.

In March 1977, Dot wrote to Jean Wiseman at Knitmaster asking for help in starting up a knitting club in the Winchester area. She'd just retired and had bought a Knitmaster 323 with a ribber and Radar. She'd had two hours of tuition but could see that there was much more to discover that she got in touch with Jean. Following Jean's help, Dot's telephone didn't stop ringing for a fortnight! Dot had originally

thought of holding meetings in her home but very quickly realised that she'd have to hire the local village hall to accommodate the 20 eager machine owners who were keen to learn more. With the firm promise of help from her long-time friend Ellen Feltham, she arranged a meeting in the local hall.

'I was so excited', says Dot, 'everyone turned up, as promised, and it was absolutely marvellous. All the ladies were keen, eager and full of bright ideas. From their midst, Jane Puddle stepped forward and said there was no need to hire the hall again, we could use a room over the top of her shop – and her machines for demonstrations. It was all happening – and we were off!'. Their next meeting was held at Jane's a month later. Jane's

husband, Peter and their daughters put out chairs, made coffee and really gave everyone a warm welcome. They decided who was to be President, Secretary and Treasurer and talked in general, about how they would run the club. They felt that a charge of £2 for life membership was not unreasonable and agreed to save the money towards a machine for the club. They'd also have a separate fund from a 40p entrance fee to be used for books and magazines to start a library. In the meantime, Dot lent all her books and punchcard patterns to members and charged 10p for this, per month.

Needless to say, the club grew by leaps and bounds and within a year there were 50 members. Even Jane's room began to bulge at the seams, so they decided they would have to find the most central hall for them all in Winchester (where, incidentally, they still meet) and form a full committee. Very soon, they had a large library, Jane sold yarns and they used some of their money for a small shop at the club. It was nothing grand, just small things for sale such as needles, cords, combs and so on. It went like a bomb! As Dot had hoped, from the few small acorns there flourished a wonderful, friendly tree.

The club started to entertain other clubs and had lovely speakers like Hazel Ratcliffe, Jane Anthony, Melissa Warren and that very clever lady – our own Pam Turbett. They decided they'd hold a public stall of their knitted garments and duly booked a space by Debenhams in the centre of Winchester. They made around £350 and took further orders. They found that, after paying their expenses, they were able to send £70 to the local Hospice for Cancer and raised the money by taking 10% from everything they sold. By this time, they were great friends with the 'To and Fro' ladies, Peter and Pat Welsh from Swiftknitters – and, of course, Jo Beedles. They made several, exciting visits to 'At Homes' and fashion shows and the committee suggested that it might be worthwhile staging their own show.

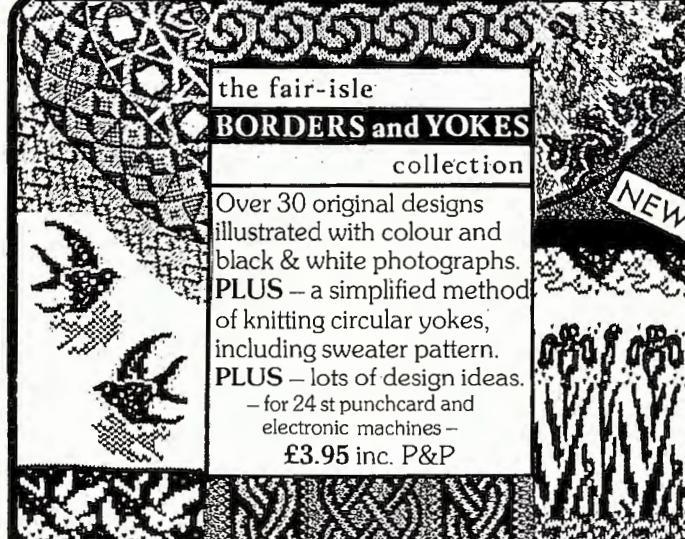
By this time, they had members from Southampton, Andover,

Botley, Alresford, Alton, Newbury, Basingstoke and even Warash! Everyone had a super time; they didn't give tuition but just by talking to each other, and watching the demonstrations, they all learnt so much. They were all very keen on the fashion show and, once again, jumped in at the deep end. For a while, the only words muttered under everyone's breath were 'I shall never get "it" finished'. However, it was all right on the night and they had a lovely show with a catwalk, music and a wedding dress for the finale made by Meryl Emerson.

As Dot says, 'It was great, I was so excited I could have cried. With help from Doreen Lee, we made our first public speeches, describing each garment just like two professionals. Once again, I discovered what a lovely lot of people machine knitters are, so eager to share. I can only describe them as real givers'.

Some members inevitably broke away to form their own clubs locally, but they still go back to visit. Lena, the Treasurer teamed up with Sandy and opened a shop in Alton. Called Woolwork, the shop has machines in stock and yarns on cones. Dot feels they are a great asset to the club and applauds Rosemary Tarbuck for extending her shop to enable her to demonstrate the machines and sell yarns. (Just between us, Dot is so pleased to think that she possibly helped them along the road by starting the club.) The Club now produces its own Newsletter with Judith Lewis as Editor. They try to cover forthcoming events and include hints from members. Viv Lowdell designed a logo for them and they plan to use it on their own stationery. They're even as well organised as the 'A' Team, telephoning each other if bad weather forces them to cancel a meeting. It's lovely when it all comes together!

The Winchester Machine Knitting Club is now in its tenth year and has just finished its third fashion show. With proceeds from the show and a December Stall Sale, it has donated £160 towards the local Body Scanner Appeal but still remembers to look after its members: The Club has been able to buy many expensive books for the library and a Knitmaster,



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Toyota and Brother machine. They don't all meet now at any one time because membership is over 200, but still manage to keep in touch with each other! They still meet on the second Thursday of each month at All Saints Church Hall from 8.00 pm to 10.00 pm. The entrance fee is just 70p and includes a cup of tea or coffee. If you're at all interested in joining, you'd be very welcome. We've almost forgotten to mention, each new member arriving at the club is presented with a raffle ticket. If it's pulled out of the hat, they win a £2 voucher towards some yarn – and then share their good fortune by making the tea! It breaks the ice and establishes many long-lasting friendships. A good time is had by all and as they use plastic cups, no-one has to do the washing up! Dot has specially asked us to mention the local free paper 'Extra' which gives them free publicity and Radio Solent for announcing their meetings on the 'Where and When' programme. Past and present committee

members deserve special mention and so, too, do John and Mary Gale and Marjorie Oliver who, as founder members, have given their continued support. We'll leave the last words to Dot. She says, 'I do so hope you can print part, or with luck all of our "potted history" as I really would like to encourage other ladies to start a club in their own area. It really is great to be able to pass on even the most simple ideas – like the one about the little cat bell on the end of your cone. When you reach the end of the yarn, the bell rings and your knitting stays on the machine! It's so easy, but so helpful. I can only say – here's to the next ten years and do give me a ring or, better still, come and see me on club night. You'll be most welcome'. What a super story, Dot, and we're pleased to tell it, in full, to encourage all our readers who may be debating whether or not to take the plunge. Why not take a leaf out of Dot's book and remember – 'Great oaks from little acorns grow'!

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Full address of club meetings

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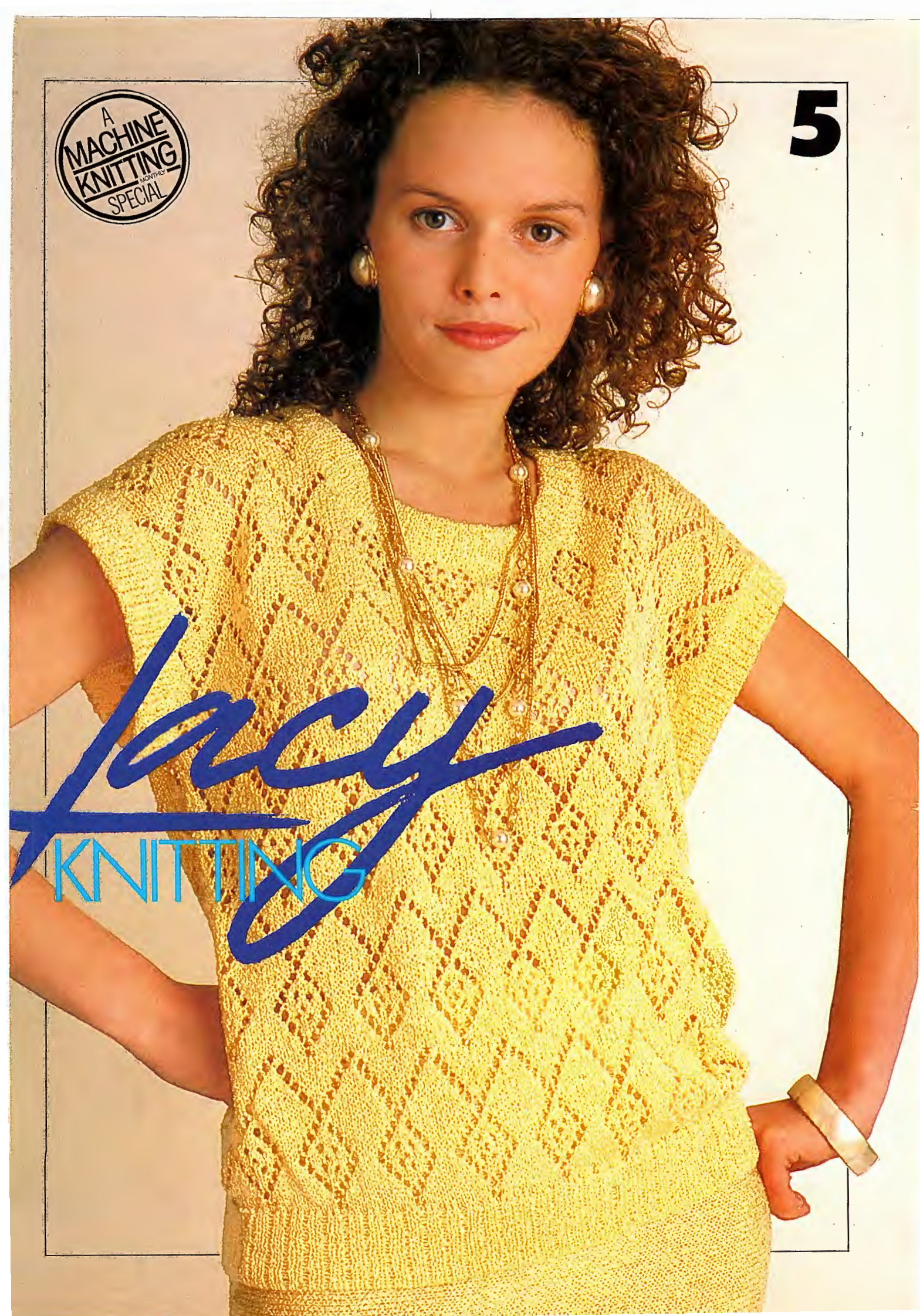
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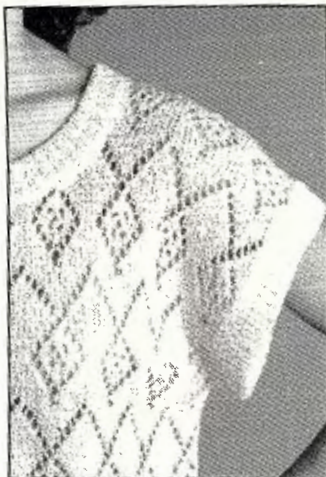
5

Lacy
KNITTING





5 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines, with or without ribber.

MATERIALS

Atkinson's Geneveve.
TOP
1 [1, 1, 1, 1, 1, 1, 1] x 500g cone in Coque (MY).
BSK Gold Knit-in Beads
SKIRT
2 [2, 2, 2, 2, 2, 2, 2] x 500g cones in Coque (MY).
Elastic to fit waist.
3 mm crochet hook.

Geneveve is 85% Acetate, 15% Polyester. If you would like further details of their mail order service offered by Atkinson, please write to Atkinson Mail Order Yarns, Canal Street, South Wigston, Leicester LE8 2PP.

SILVER GAUGE READING

Medium heavy yarn.

MEASUREMENTS

TOP
To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.
Actual size 92 [97, 102, 107, 112, 117, 122, 127] cm, 36 [38, 40, 42, 44, 46, 48, 50] in.

Length to shoulder 56 [56, 57, 57, 58, 58, 59, 59] cm, 22 [22, 22½, 22½, 22¾, 22¾, 23¼, 23¼] in.

SKIRT
To fit waist 61 [66, 71, 76, 82, 87, 92, 97] cm, 24 [26, 28, 30, 32, 34, 36, 38] in.

Actual size 68.5 [74, 79, 84.5, 90, 95, 100.5, 105.5] cm, 27 [29¼, 31¼, 33¼, 35½, 37½, 39½, 41½] in.

Knitted length to waistband 64 cm 25¼ in, to drop 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follows in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 34 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 7).

27 stitches and 34 rows to 10 cm 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

We used punchcard 5027 as shown on page 47 for Toyota KS901 machines and the card shown below for 950 machines. Knitting-in beads should be positioned as follows: After 53rd row of punchcard has been worked, place a knit-in bead on 7th and 19th sts of pattern from punchcard. There is, therefore, a bead at the bottom of each 'lace diamond'.

TOP BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 56 [59, 62, 65, 68, 71, 74, 77] Ns at left and 57 [60, 63, 66, 69, 72, 75, 78] Ns at right of centre 0 to WP. 113 [119, 125, 131, 137, 143, 149, 155] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set

RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st-st. MACHINES WITHOUT RIBBER Push 56 [59, 62, 65, 68, 71, 74, 77] Ns at left and 57 [60, 63, 66, 69, 72, 75, 78] Ns at right of centre 0 to WP. 113 [119, 125, 131, 137, 143, 149, 155] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Insert punchcard and lock on 53rd row. Set carriage for patt, set RC at 000. Using MT, K 1 row. Release card and cont in lace patt (adding beads as indicated). K 98 rows. RC shows 99 and work measures 34 cm, 13½ in. Place marker at each end *

K 58 [58, 60, 60, 64, 64, 68, 68] rows.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 35 [35, 37, 37, 39, 39, 41, 41] sts. Using nylon cord, K 39 [42, 44, 47, 49, 52, 54, 57] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 4 rows. K 1 row. Dec 1 st at neck edge on next and foll 2 alt rows. 32 [35, 37, 40, 42, 45, 47, 50] sts. K 7 rows. Cast off.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 42 [42, 44, 44, 48, 48, 52, 52] rows.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 31 [31, 33, 33, 35, 35, 37, 37] sts. Using nylon cord, K 41 [44, 46, 49, 51, 54, 56, 59] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 6 rows. K 1 row. Dec 1 st at neck edge on next and foll 2 alt rows. 32 [35, 37, 40, 42, 45, 47, 50] sts. K 21 rows. Cast off.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

NECKBAND

MACHINES WITH RIBBER

With ribber in position, and carriage at right, set machine for 1x1 rib. Using MY, cast on 185

[185, 189, 189, 193, 193, 197, 197] sts in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st-st. K 1 row. Using WY, K a few rows and release from machine *

MACHINES WITHOUT RIBBER

Join right shoulder seam. Push 185 [185, 188, 188, 194, 194, 197, 197] Ns to WP. With K side facing, pick up 32 sts down left side of front neck. 31 [31, 33, 33, 35, 35, 37, 37] sts across front neck inc 11 [11, 11, 11, 12, 12, 11, 11] sts evenly, 32 sts up right side of front neck, 16 sts down right side of back neck, 35 [35, 37, 37, 39, 39, 41, 41] sts across back neck inc 12 [12, 11, 11, 12, 12, 12, 12] sts evenly and 16 sts up left side of back neck and place on to Ns. Unravel WY.

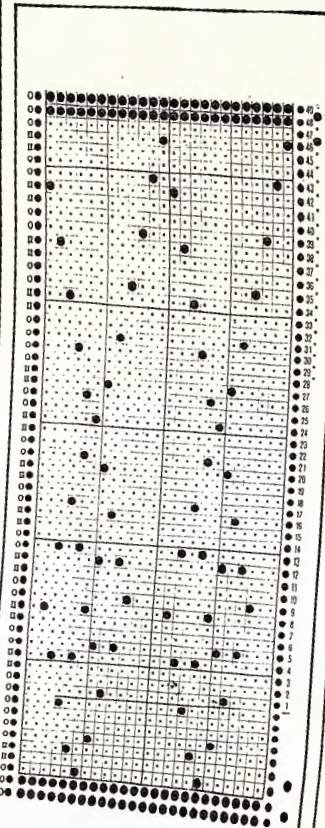
* Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 11 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine *

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 145 [145, 151, 151, 159, 159, 165, 165] sts in 1x1 rib.

Work as for neckband from * to *. MACHINES WITHOUT RIBBER Join left shoulder and neckband seam.



Push 146 [146, 152, 152, 158, 158, 164, 164] Ns to WP. With K side facing, pick up 146 [146, 152, 152, 158, 158, 164, 164] sts between markers and place on to Ns. Work as for neckband from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

Join shoulder and neckband seams. Pin neckband into position and armhole bands between markers. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and armhole band seams. Fold bands in half to wrong side and slip-hem loosely in position.

MACHINES WITHOUT RIBBER

Join side and armhole band seams. Fold neckband and armhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

SKIRT

TO KNIT

Push 189 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 2 rows.

* Push 24 Ns at left to HP, K 2 rows. Push 20 Ns at left to HP on next and foll 6 alt rows, K 1 row **

Push Ns from HP to UWP. K 18 rows *

Rep from * to * 11 [12, 13, 14, 15, 16, 17, 18] times more, then from * to ** once.

Push Ns from HP to UWP. K 15 rows. Using WY, K a few rows and release from machine.

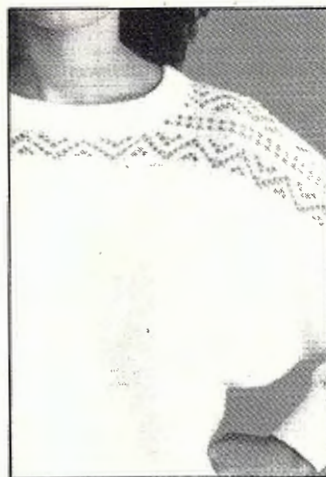
PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft seam. Turn in 3 cm at waist edge and slip-hem on the inside, leaving a small opening. Insert elastic and join ends securely. Close opening. Work 1 row of double crochet and one row of crab st (double crochet worked from left to right) around lower edge of skirt.

6 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines.

MATERIALS

TOP

Bramwell's 4 ply.
1 [1, 1, 1, 1, 1, 1, 1] x 500g cone in White (C).
Bramwell's Artistic.
2 [2, 2, 2, 2, 2, 2, 2] x 475g cones in White (MC).

Sequins.

SKIRT

Bramwell's Artistic.
2 [2, 2, 2, 2, 2, 2, 2] x 475g cones in White (MC).
Elastic to fit waist.

4 ply is 100% Acrylic; Artistic is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co Ltd., Holmes Mill, Greenacre Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

TOP

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 92 [98, 102, 108, 113, 117, 122, 126] cm, 36 1/4 [38 1/2, 40 1/4, 42 1/2, 44 1/2, 46, 48, 49 1/2] in. Length to shoulder 57 [57, 58, 58, 59, 59, 60, 60] cm, 22 1/2 [22 1/2, 22 3/4, 22 3/4, 23 1/4, 23 1/4, 23 3/4, 23 3/4] in.

Centre back neck to cuff 69 [69, 71, 71, 73, 73, 75, 75] cm, 27 1/4 [27 1/4, 28, 28, 28 3/4, 28 3/4, 29 1/2, 29 1/2] in.

SKIRT

Knitted length 64cm, 25 1/4 in, to

drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch in C (tension dial setting approximately 7).

24 stitches and 42 rows to 10 cm, 4 in measured over lace patt in MC on MT-1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

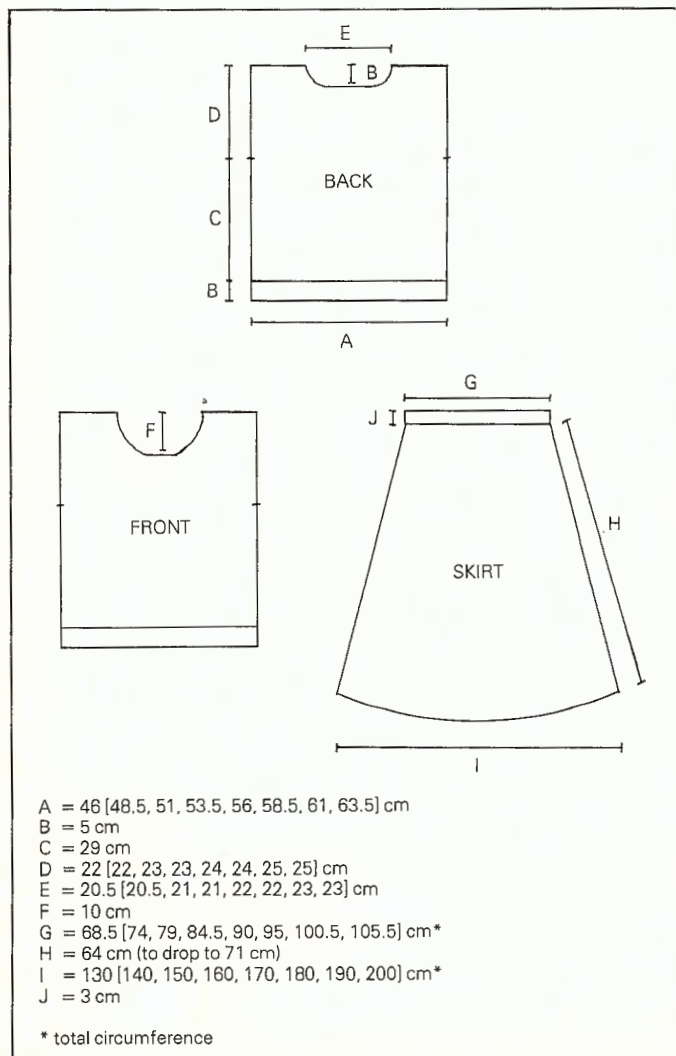
We used punchcard 5024 shown on page 47 for Toyota KS901 machines and punchcard shown opposite for KS950 machines.

TOP BACK

Push Ns 51 to 65 [51 to 65, 48 to 65, 48 to 65, 45 to 65, 45 to 65, 42 to 65, 42 to 65] inclusive at left of centre 0 to WP. 15 [15, 18, 18, 21, 21, 24, 24] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right.

Using C, K 10 rows. Inc 1 st at beg of next and every foll 10th row until there are 18 [18, 21, 21, 24, 24, 27, 27] sts, then on every foll 4th row, until there are 42 [39, 44, 41, 46, 44, 48, 46] sts, then on every foll alt row until there are 54 [54, 57, 57, 60, 60, 63, 63] sts, K 1 row. RC shows 152 [146, 150, 144, 148, 144, 146, 142].

Cast on 63 sts at beg of next row. 117 [117, 120, 120, 123, 123, 126, 126] sts. K 175 [187, 195, 207, 215, 223, 233, 241] rows. RC shows 328 [334, 346, 352, 364,



368, 380, 384].
Cast off 63 sts at beg of next row.
54 [54, 57, 57, 60, 60, 63, 63] sts.
K 1 row.
Dec 1 st at beg of next and every
foll alt row, until 41 [38, 43, 40, 45,
43, 47, 45] sts rem, then on every
foll 4th row until 17 [17, 20, 20,
23, 23, 26, 26] sts rem, then on
every foll 10th row, until 15 [15,
18, 18, 21, 21, 24, 24] sts rem. K 9
rows. RC shows 480 [480, 496,
496, 512, 512, 526, 526] and work
measures 126 [126, 130, 130,
134, 134, 138, 138] cm, 49¾
[49¾, 51¼, 51¼, 52¾, 52¾,
54¼, 54¼] in. Using WY, K a few
rows and release from machine.

FRONT

Work as for back, reversing
shapings, by reading left for right
and right for left.

SHOULDER INSERT

Push 24 Ns at left and 25 Ns at
right of centre 0 to WP. 49 Ns.
Using MT-1 and WY, cast on and
K a few rows, ending with
carriage at left. Insert punchcard
and lock on 33rd [33rd, 37th, 37th,
1st, 1st, 25th, 25th] row. Set
carriage for patt. Set RC at 000.
Using MC, K 1 row. Release card
and cont in lace patt. K 224 [224,
230, 230, 236, 236, 242, 242]
rows. RC shows 225 [225, 231,
231, 237, 237, 243, 243].

SHAPE NECK

Note patt row on card. Using a
length of MC, cast off centre 5
sts. Using nylon cord, K 22 sts at
left by hand taking Ns down to
NWP. Cont on rem sts for back
neck shaping.
K 1 row. Dec 1 st at neck edge on
next 4 rows. 18 sts. K 73 [73, 77,
77, 81, 81, 85, 85] rows. RC
shows 303 [303, 313, 313, 323,
323, 333, 333].
Inc 1 st at neck edge on next 4
rows. 22 sts. RC shows 307 [307,
317, 317, 327, 327, 337, 337].
Using nylon cord, K these 22 sts
by hand taking Ns down to NWP.
With carriage at left, unravel nylon
cord over 22 Ns at left, bringing

Ns back to WP. Lock card on
number previously noted. Take
carriage to right without knitting.
Release card and cont in lace patt.
Set RC to 225 [225, 231, 231, 237,
237, 243, 243]. K 1 row. Dec 1 st
at neck edge on next 10 rows. 12
sts. K 61 [61, 65, 65, 69, 69, 73,
73] rows. RC shows 297 [297,
307, 307, 317, 317, 327, 327]. Inc
1 st at neck edge on next 10 rows.
22 sts. RC shows 307 [307, 317,
317, 327, 327, 337, 337].
With carriage at right, unravel
nylon cord over Ns at right,
bringing Ns back to WP. Cast on
centre 5 sts by hand. 49 sts. K 224
[224, 230, 230, 236, 236, 242,
242] rows. RC shows 531 [531,
547, 547, 563, 563, 579, 579] and
work measures 126 [126, 130,
130, 134, 134, 138, 138] cm, 49¾
[49¾, 51¼, 51¼, 52¾, 52¾,
54¼, 54¼] in. Using WY, K a few
rows in st-st and release from
machine.

PRESSING

With wrong side facing, pin out all
pieces to measurements given.
Press carefully, following instruc-
tions on cone band.

CUFFS

Join shoulder insert to back and
front.

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1×1 rib. Using MC, cast on 56
[56, 58, 58, 60, 60, 62, 62] sts in
1×1 rib. K 5 tubular rows.
Carriage is at right. Set carriage
for 1×1 rib knitting. Set RC at 000.
Using MT-4/MT-4, K 29 rows.
Transfer sts for st-st. With P side
facing, pick up 15 [15, 18, 18, 21,
21, 24, 24] sts from back, 49 sts
from shoulder insert and 15 [15,
18, 18, 21, 21, 24, 24] sts from
front and place on to Ns,
gathering evenly. Using MT, K 1
row. Cast off.

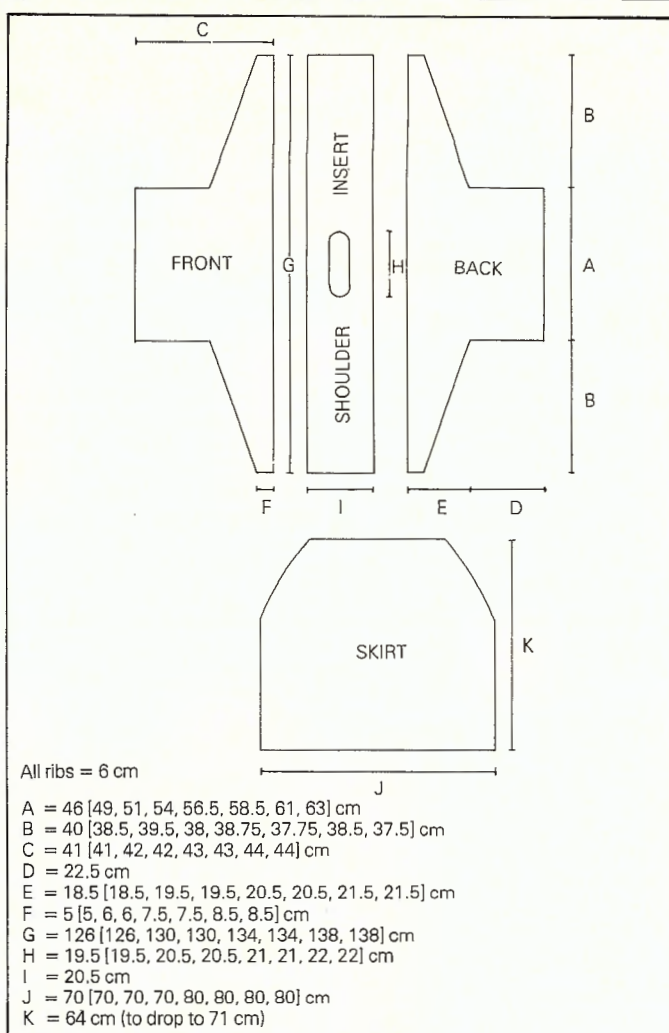
MACHINES WITHOUT RIBBER

Push 56 [56, 59, 59, 59, 59, 62,
62] Ns to WP. With P side facing,
pick up 15 [15, 18, 18, 21, 21, 24,
24] sts from back, 49 sts from
shoulder insert and 15 [15, 18, 18,
21, 21, 24, 24] sts from front and
place on to Ns, gathering evenly.
* Set RC at 000. Using MT and
MC, K 1 row. Transfer every 3rd st
on to adjacent N and push empty
Ns to NWP. Using MT-2, K 59
rows. Pick up loops from first row
and place on to Ns. Cast off
loosely *.

WELTS

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1×1 rib. Using MC, cast on 115
[123, 129, 137, 145, 151, 159,
165] sts in 1×1 rib. K 5 tubular
rows. Carriage is at right. Set
carriage for 1×1 rib knitting. Set
RC at 000. Using MT-4/MT-4, K
29 rows. Transfer sts for st-st and



K 1 row. Using WY, K a few rows
and release from machine.

MACHINES WITHOUT RIBBER

Push 116 [122, 131, 137, 146,
152, 158, 164] Ns to WP. With P
side facing, pick up 116 [122, 131,
137, 146, 152, 158, 164] sts from
lower edge and place on to Ns.
Work as for cuffs from * to *.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
1×1 rib. Using MC, cast on 167
[167, 175, 175, 183, 183, 191,
191] sts in 1×1 rib. K 5 tubular
rows. Carriage is at right. Set
carriage for 1×1 rib knitting. Set
RC at 000. Using MT-4/MT-4, K
21 rows. Transfer sts for st-st and
K 1 row. Using WY, K a few rows
and release from machine.

MACHINES WITHOUT RIBBER

Push 167 [167, 176, 176, 182,
182, 191, 191] Ns to WP. Push
every 3rd N back to NWP. Using
MT and WY, cast on and K a few
rows ending with carriage at right.
Set RC at 000. Using MT-1 and
MC, K 14 rows. Using MT-2, K
14 rows. Using MT-1, K 14 rows.
Push Ns from NWP to WP and
make a hem by placing loops of
first row worked in MC evenly
along the row. Unravel WY when
work is completed. Using MT, K 2
rows. Using WY, K a few rows
and release from machine.

MAKING UP

MACHINES WITH RIBBER

Pin welts into position. Unravelling
WY as required, backstitch
through open loops of last row
worked in MC. Join neckband
seam. Pin neckband into position.
Unravelling WY as required,
backstitch through open loops of
last row worked in MC. Fold
neckband in half to wrong side
and slip-hem loosely in position.

MACHINES WITHOUT RIBBER

Join neckband seam. Pin neck-
band into position. Unravelling
WY as required backstitch
through open loops of last row
worked in MC.

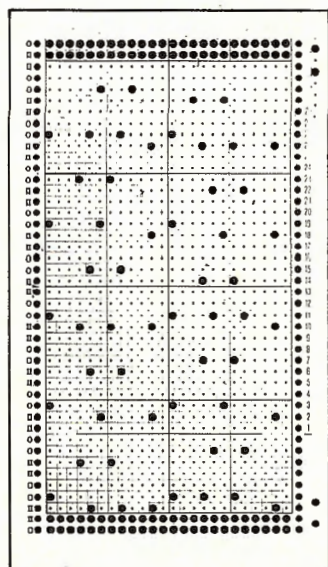
ALL MACHINES

Join side and sleeve seams. Sew
on sequins.

SKIRT

FOUR PANELS

Push 84 [84, 84, 84, 96, 96, 96,
96] Ns at left and 85 [85, 85, 85,
97, 97, 97, 97] Ns at right of
centre 0 to WP. 169 [169, 169,
169, 193, 193, 193, 193] Ns.
Using MT and WY, cast on and K a
few rows, ending with carriage at
right. Using MC, K 2 rows. Using
MT+2, K 1 row. Using MT, K 2
rows. Insert punchcard and lock
on first row. Set carriage for patt.
Set RC at 000. K 1 row. Release
card and cont in lace patt. K 164
rows. RC shows 165 and work
measures 39 cm, 15½ in.



Using MT-1, K 42 rows. RC shows 207 and work measures 49 cm, 19¼ in.
Using MT-2, K 42 rows. RC shows 249 and work measures 59 cm, 23¼ in.
Using MT-3, K 20 rows. RC shows 269 and work measures 64 cm, 25¼ in.
Using MT and WY, K a few rows in st-st and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given, press carefully following instructions on cone band.

WAISTBANDS (TWO ALIKE)

Push 170 [170, 170, 170, 194,

194, 194, 194]. Ns to WP. With P side facing, replace 338 [338, 338, 338, 386, 386, 386, 386] sts from upper edge of two skirt panels on to Ns as follows:- 1 st on to first N, 2 sts tog on to each of next 168 [168, 168, 168, 192, 192, 192, 192] Ns, and 1 st on to last N. Using MT-1 and MC, K 20 rows. Using WY, K a few rows and release from machine.

MAKING UP

Join seams. Fold waistband in half to wrong side and slip-hem in position, leaving a small opening at back. Insert elastic and fasten securely. Close opening. Fold hem in half to wrong side and graft stitches.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

We used punchcard 5031 shown on page 47 for Toyota KS901 machines and punchcard shown opposite for KS950 machines.

TOP BACK AND FRONT ALIKE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 64 [67, 71, 75, 78, 82, 85, 89] Ns at left and right of centre 0 to WP: 128 [134, 142, 150, 156, 164, 170, 178] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4; K 21 rows. Transfer sts for st-st.

MACHINES WITHOUT RIBBER

Push 64 [67, 70, 75, 78, 82, 85, 88] Ns at left and 64 [67, 70, 74, 77, 82, 85, 88] Ns at right of centre 0 to WP. 128 [134, 140, 149, 157, 164, 170, 176] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY, when work is completed.

3RD AND 8TH SIZES

Inc 1 st at each end.

4TH AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

128 [134, 142, 150, 156, 164, 170, 178] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. K 95 rows. RC shows 96 and work measures 35 cm, 13¾ in. Place marker at each end. K 61 [61, 63, 63, 67, 67, 69, 69] rows.

SHAPE NECK

Note patt row on card.

Using a length of MY, cast off centre 40 [40, 42, 42, 44, 44, 46, 46] sts.

Using nylon cord, K 44 [47, 50, 54, 56, 60, 62, 66] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

Dec 1 st at neck edge on next 5 rows. K 1 row. Dec 1 st at neck edge on next and foll 2 alt rows. 36 [39, 42, 46, 48, 52, 54, 58] sts.

K 3 rows.

SHAPE SHOULDER

Cast off 18 [20, 21, 23, 24, 26, 27, 29] sts at beg of next row, K 1 row. Cast off rem 18 [19, 21, 23, 24, 26, 27, 29] sts.

With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP, lock card on number previously noted, take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [42, 43, 43, 45, 45, 46, 46] Ns at left and right of centre 0 to WP. 84 [84, 86, 86, 90, 90, 92, 92] Ns. Using MT and WY, cast on and K a few rows, ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 9 [9, 7, 7, 5, 5, 3, 3] rows.

Shape sides by inc 1 st at each end of next and every foll 5th row, until there are 130 [130, 136, 136, 140, 140, 146, 146] sts. K 8 [8, 4, 4, 8, 8, 4, 4] rows. RC shows 129 [129, 133, 133, 135, 135, 139, 139] and work measures 40 [40, 41, 41, 42, 42, 43, 43] cm, 15¾ [15¾, 16¼, 16¼, 16½, 16½, 17, 17] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 56 [56, 58, 58, 60, 60, 62, 62] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st-st.

MACHINES WITHOUT RIBBER

Push 56 [56, 59, 59, 59, 59, 62, 62] Ns to WP. Work as for back and front from * to *.

ALL MACHINES

With P side facing, replace 84 [84, 86, 86, 90, 90, 92, 92] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 150 [150, 154, 154, 158, 158, 162, 162] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st-st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Join right shoulder seam. Push 152 [152, 155, 155, 158, 158, 161, 161] Ns to WP. With K side facing, pick up 16 sts down left side of front neck, 40 [40, 42, 42, 44, 44, 46, 46] sts across front

7 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines.

MATERIALS

King Cole Angora Look.

TOP

1 [1, 1, 1, 1, 1, 1, 1] x 400g cone in Primrose 3 (MY).

19 metres of narrow ribbon, if desired.

SKIRT

1 [1, 1, 2, 2, 2, 2, 2] x 400g cones in Primrose 3 (MY).

Elastic to fit waist.

3 mm crochet hook.

Angora Look is 80% Courtelle, 20% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX.

SILVER GAUGE READING

Medium yarn

MEASUREMENTS

TOP

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 90 [94, 100, 106, 110, 116, 120, 126] cm, 35½ [37, 39½, 41¾, 43¼, 45¾, 47¼, 49¾] in.

Length to shoulder 58 [58, 59, 59, 60, 60, 61, 61] cm, 22¾ [22¾, 23¼, 23¼, 23¾, 24, 24] in. Sleeve seam 45 [45, 46, 46, 47, 47, 48, 48] cm, 17¾ [17¾, 18¼, 18¼, 18½, 18½, 19, 19] in.

SKIRT

Knitted length to waistband 64 cm, 25¼ in, to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 32 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 7).

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

neck inc 4 [4, 4, 4, 3, 3, 3, 3] sts evenly, 16 sts up right side of front neck, 16 sts down right side of back neck, 40 [40, 42, 42, 44, 44, 46, 46] sts across back neck inc 4 [4, 3, 3, 3, 3, 2, 2] sts evenly and 16 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 11 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join left shoulder and neckband seam. Fold neckband in half to wrong side and slip-hem loosely in position.

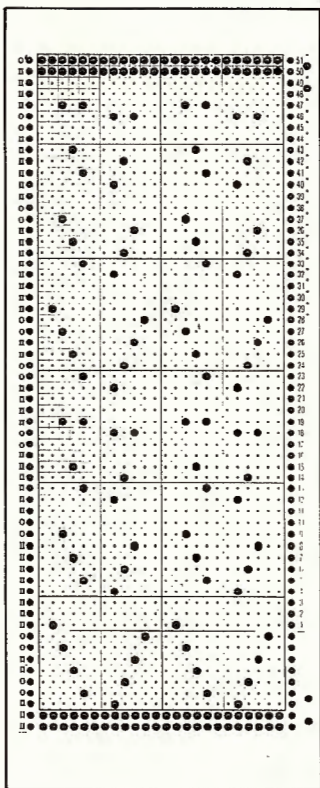
MACHINES WITHOUT RIBBER

Join left shoulder and neckband

seam. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ALL MACHINES

Set in sleeves between markers.



Join side and sleeve seams.

SKIRT TO KNIT

Push 196 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 2 rows.

* Push 22 Ns at left to HP. K 2 rows. Push 11 Ns at left to HP on next and foll 12 alt rows, K 1 row **

Push Ns from HP to UWP, K 10 rows *

Rep from * to *. 24 [26, 28, 30, 32, 34, 36, 38] times more, then from * to ** once more. Push Ns from HP to UWP, K 7 rows. Using WY, K a few rows and release

from machine.

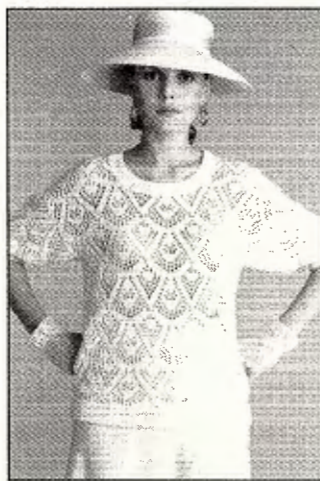
PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft seam. Turn 3 cm in at waist edge and slip-hem on the inside, leaving a small opening. Insert elastic and join ends securely, close opening. Work one row of double crochet and one row crab stitch (double crochet worked from left to right) around lower edge of skirt.

8 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines.

MATERIALS

Bramwell's Montana.

TOP

1 [1, 1, 1, 2, 2, 2, 2] x 320g cones in pink (MY).

SKIRT

2 [2, 2, 2, 2, 2, 2, 2] x 320g cones in pink (MY).

Elastic to fit waist.
3 mm crochet hook.

Montana is 100% Combed Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co Ltd., Holmes Mill, Greenacre Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Medium yarn with two strands used together.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 92 [97, 102, 106, 113, 118, 122, 127] cm, 36 1/4 [38 1/4, 40 1/4, 41 3/4, 44 1/2, 46 1/2, 48, 50] in. Length to shoulder 56 [56, 57, 57, 58, 58, 59, 59] cm, 22 [22, 22 1/2, 22 1/2, 22 3/4, 22 3/4, 23 1/4, 23 1/4] in. Sleeve seam 20 [20, 21, 21, 22, 22, 23, 23] cm, 8 [8, 8 1/4, 8 1/4, 8 3/4, 8 3/4, 9, 9] in.

SKIRT

To fit waist 61 [66, 71, 76, 82, 87, 92, 97] cm, 24 [26, 28, 30, 32, 34, 36, 38] in.

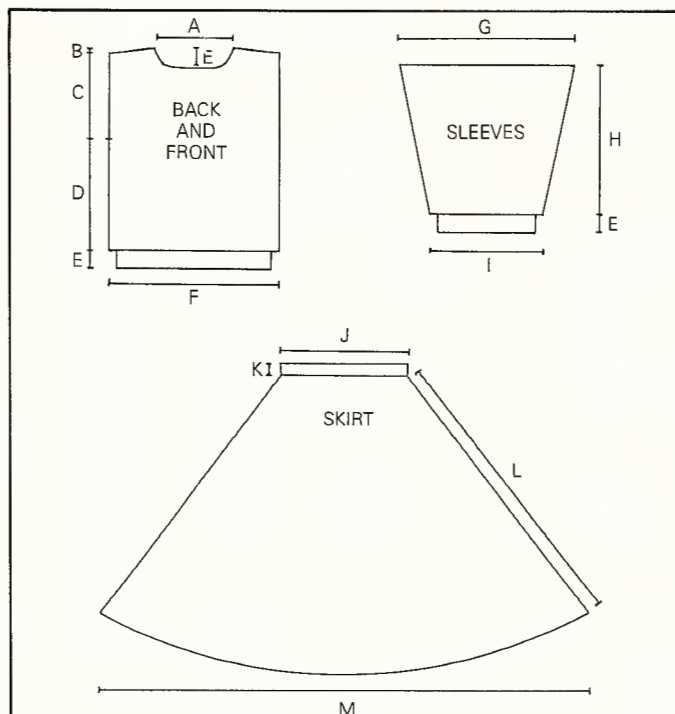
Actual size 65.5 [70.5, 77.5, 82, 87, 94, 98.5, 103.5] cm, 25 3/4 [27 3/4, 30 1/2, 32 1/4, 34 1/2, 37, 38 3/4, 40 3/4] in.

Knitted length to waistband 64 cm, 25 1/4 in, to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 34 rows to 10 cm 4 in measured over lace pattern



A = 20 [20, 20.5, 20.5, 21.5, 21.5, 22, 22] cm

B = 0.5 cm

C = 23 [23, 24, 24, 25, 25, 26, 26] cm

D = 30 cm

E = 5 cm

F = 45 [47, 50, 53, 55, 58, 60, 63] cm

G = 46 [46, 48, 48, 50, 50, 52, 52] cm

H = 40 [40, 41, 41, 42, 42, 43, 43] cm

I = 30 [30, 30.5, 30.5, 32, 32, 32.5, 32.5] cm

J = 68 [73.5, 78.5, 84, 89, 94.5, 100, 105] cm*

K = 3 cm

L = 64 cm (to drop to 71 cm)

M = 260 [280, 300, 320, 340, 360, 380, 400] cm* * = total circumference

7/8



5



6



7



8

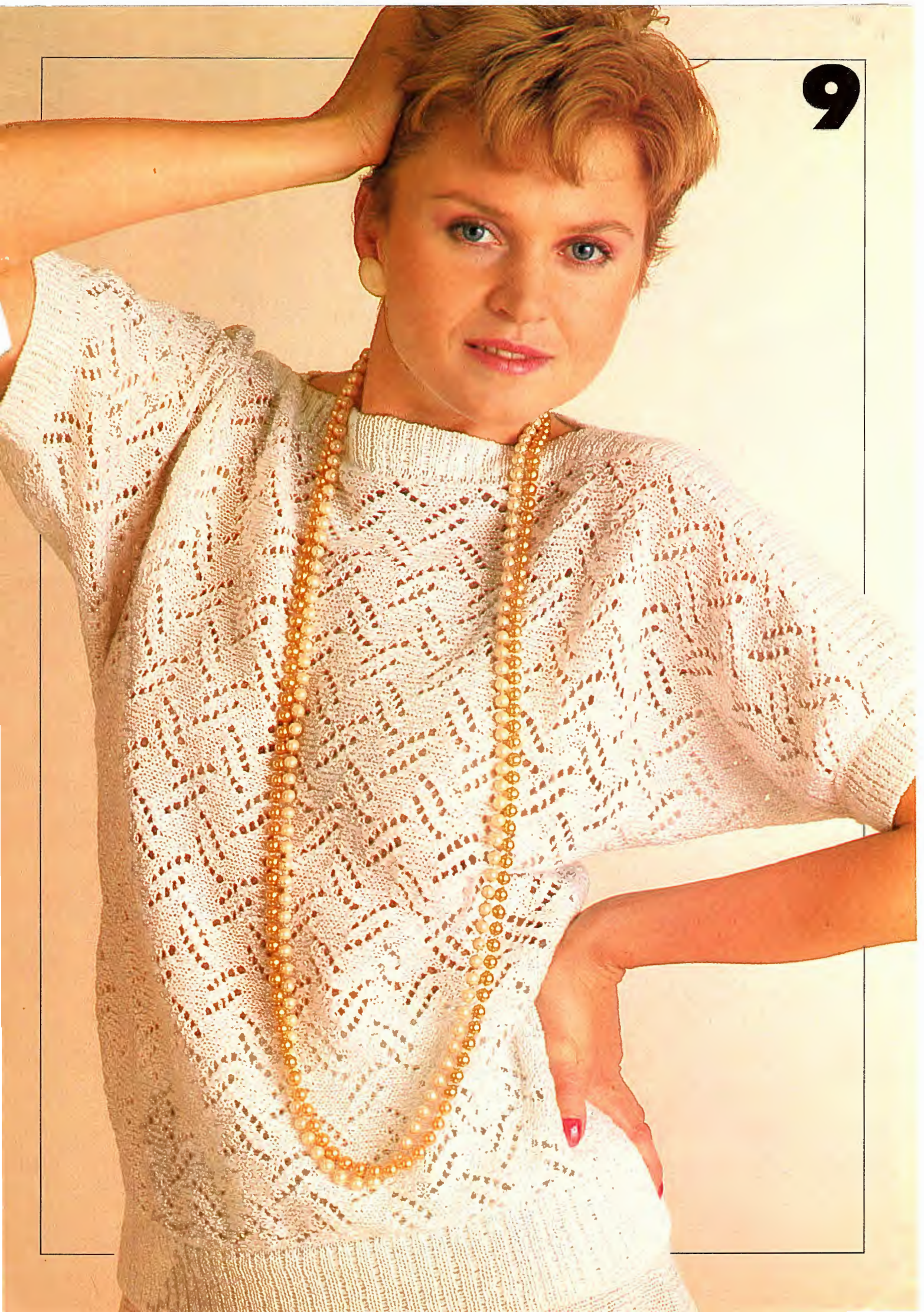


9



10





using two strands of yarn tog (tension dial setting approximately 7).
28 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch using two strands of yarn tog (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. Two strands of yarn are used together throughout.

We used punchcard 5008 shown on page 47 for Toyota KS901 machines and punchcard shown on page 43 for KS950 machines.

TOP BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 58 [61, 64, 67, 71, 74, 77, 80] Ns at left and 59 [62, 65, 68, 72, 75, 78, 81] Ns at right of centre 0 to WP. 117 [123, 129, 135, 143, 149, 155, 161] Ns.

Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 21 rows. Carriage is at left. Transfer sts for st-st.

MACHINES WITHOUT RIBBER
Push 58 [61, 64, 67, 71, 74, 77, 80] Ns at left and 58 [61, 64, 67, 72, 75, 78, 81] Ns at right of centre 0 to WP. 116 [122, 128, 134, 143, 149, 155, 161] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST, 2ND, 3RD AND 4TH SIZES
Inc 1 st at right edge.

ALL SIZES

117 [123, 129, 135, 143, 149, 155, 161] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. K 98 rows. RC shows 99 and work measures 34 cm, 13 1/2 in. Place marker at each end *.

SHAPE NECK

Note patt row on card. Using a length of MY cast off centre 37 [37, 39, 39, 41, 41, 43, 43] sts. Using nylon cord, K 40 [43, 45, 48, 51, 54, 56, 59] sts at left by hand

taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 5 rows. 35 [38, 40, 43, 46, 49, 51, 54] sts. K 4 rows.

SHAPE SHOULDER

Cast off 18 [19, 20, 22, 23, 25, 26, 27] sts at beg of next row. K 1 row. Cast off rem 17 [19, 20, 21, 23, 24, 25, 27] sts.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted, take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *.

K 48 [48, 50, 50, 54, 54, 58, 58] rows.

SHAPE NECK

Note patt row on card.

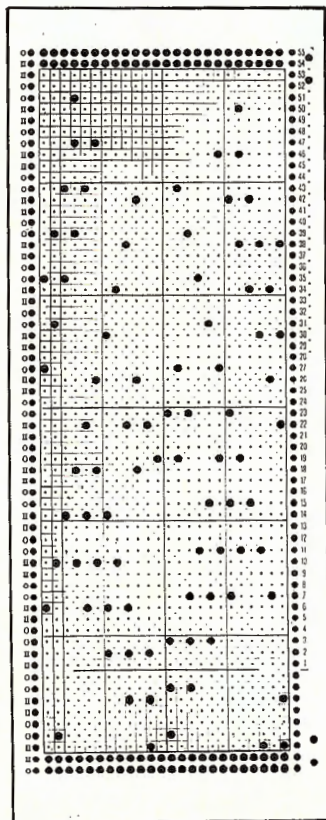
Using a length of MY, cast off centre 31 [31, 33, 33, 35, 35, 37, 37] sts. Using nylon cord, K 43 [46, 48, 51, 54, 57, 59, 62] Ns at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 6 rows. K 1 row. Dec 1 st at neck edge on next and foll alt row. 35 [38, 40, 43, 46, 49, 51, 54] sts. K 17 rows.

SHAPE SHOULDER

Cast off 18 [19, 20, 22, 23, 25, 26, 27] sts at beg of next row. K 1 row. Cast off rem 17 [19, 20, 21, 23, 24, 25, 27] sts.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting, release card



and cont in lace patt. K 1 row. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 42 [42, 45, 45, 48, 48, 50, 50] Ns at left and 43 [43, 46, 46, 49, 49, 51, 51] Ns at right of centre 0 to WP. 85 [85, 91, 91, 97, 97, 101, 101] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Transfer sts for st-st.

MACHINES WITHOUT RIBBER

Push 41 [41, 44, 44, 47, 47, 50, 50] Ns at left and 42 [42, 45, 45, 48, 48, 51, 51] Ns at right of centre 0 to WP. 83 [83, 89, 89, 95, 95, 101, 101] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST, 2ND, 3RD, 4TH, 5TH AND 6TH SIZES

Inc 1 st at each end.

ALL SIZES

85 [85, 91, 91, 97, 97, 101, 101] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. Shape sides by inc 1 st at each end of 8th [8th, 4th, 4th, 6th, 6th, 4th, 4th] and every foll 4th [4th, 5th, 5th, 5th, 5th, 5th] row, until there are 111 [111, 115, 115, 121, 121, 125, 125] sts. K 2 [2, 3, 3, 3, 9, 9] rows. RC shows 59 [59, 63, 63, 65, 65, 69, 69] and work measures 20 [20, 21, 21, 22, 22, 23, 23] cm, 8 [8, 8 1/4, 8 1/4, 8 3/4, 8 3/4, 9, 9] in. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 161 [161, 165, 165, 169, 169, 173, 173] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st-st. K 1 row. Using WY, K a few rows and release from machine.

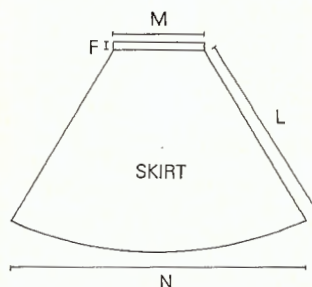
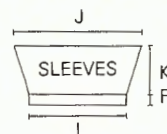
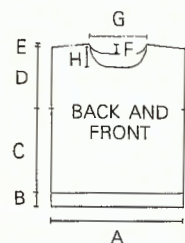
MACHINES WITHOUT RIBBER

Join right shoulder seam. Push 161 [161, 164, 164, 170, 170, 173, 173] Ns to WP. With K side facing, pick up 26 sts down left side of front neck, 31 [31, 33, 33, 35, 35, 37, 37] sts across front neck, inc 9 [9, 9, 9, 10, 10, 10, 10] sts evenly, 26 sts up right side of front neck, 10 sts down right side of back neck, 37 [37, 39, 39, 41,

41, 43, 43] sts across back neck, inc 12 [12, 11, 11, 12, 12, 11, 11] sts evenly and 10 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 11 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.



- A = 46 [48.5, 51, 53, 56.5, 59, 61, 63.5] cm
- B = 5 cm
- C = 29 cm
- D = 22 [22, 23, 23, 24, 24, 25, 25] cm
- E = 0.5 cm
- F = 3.5 cm
- G = 19 [19, 19.5, 19.5, 20, 20, 21, 21] cm
- H = 8.5 cm
- I = 34 [34, 36, 36, 38.5, 38.5, 40, 40] cm
- J = 44 [44, 46, 46, 48, 48, 50, 50] cm
- K = 17 [17, 18, 18, 19, 19, 20, 20] cm
- L = 64 cm (to drop to 71 cm)
- M = 65.5 [70.5, 77.5, 82, 87, 94, 98.5, 103.5] cm*
- N = 230.5 [247, 271.5, 288, 304.5, 329, 345.5, 362] cm*

* = total circumference

MAKING UP

MACHINES WITH RIBBER

Join shoulder and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half to wrong side and slip-hem loosely in position.

MACHINES WITHOUT RIBBER

Join left shoulder and neckband seam. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ALL MACHINES

Set in sleeves between markers. Join side and sleeve seams.

SKIRT

TO KNIT

Push 196 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 2 rows.

* Push 8 Ns at left to HP on next

and foll 9 alt rows. K 1 row **. Push Ns from HP to UWP, K 8 rows *.

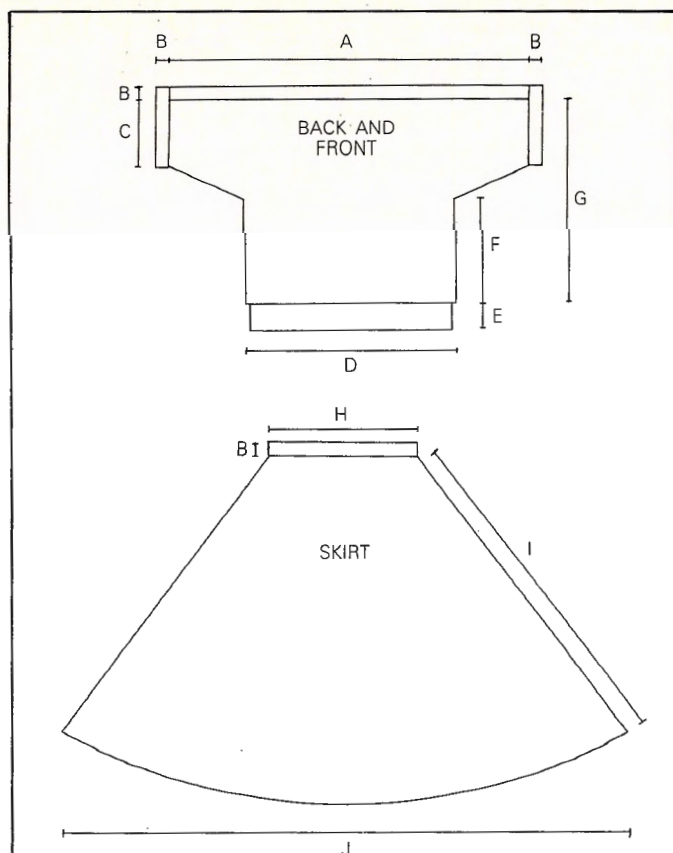
Rep from * to * 26 [28, 31, 33, 35, 38, 40, 42] times more, then from * to ** once. Push Ns from HP to UWP. K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

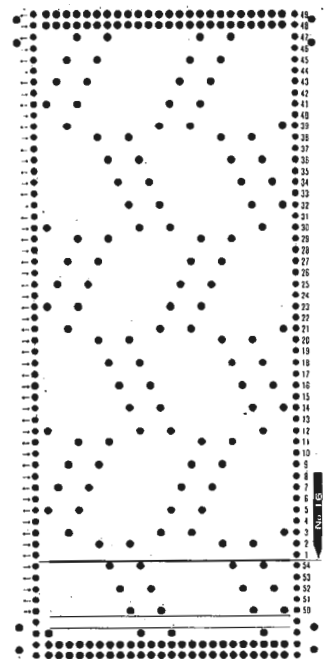
MAKING UP

Graft seam. Turn in 3 cm at waist edge and slip-hem on the inside, leaving a small opening. Insert elastic and join ends securely. Close opening. Work one row double crochet and one row of crab st (double crochet from left to right) around lower edge of skirt.

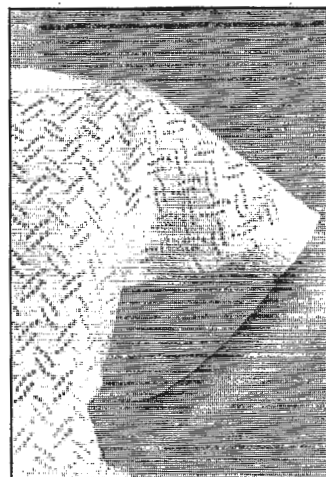


- A = 80 [80, 82, 82, 84, 84, 86, 86] cm
 B = 3 cm
 C = 15 [15, 16, 16, 17, 17, 18, 18] cm
 D = 46 [48, 51, 53, 55.5, 58.5, 60.5, 63.5] cm
 E = 6 cm
 F = 24 [24, 24, 24, 25, 25, 25, 25] cm
 G = 47 [47, 48, 48, 49, 49, 50, 50] cm
 H = 68 [73.5, 78.5, 84, 89, 94.5, 100, 105] cm*
 I = 64 cm (to drop to 71 cm)
 J = 260 [280, 300, 320, 340, 360, 380, 400] cm*

* = total circumference



9 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS950 machines. As we used an all-in-one action lace pattern for this garment, we suggest that KS901 owners substitute a lace pattern recommended for their machine for this design. You may like to try card 108 shown on page 47 which is taken from the Toyota Knitting Pattern book.

MATERIALS

TOP

Amber Lurex.
 1 [1, 1, 1, 1, 1, 1] × 330g cone in White L27 (MY).

2 × 1000m spools of Madeira thread (Shade 400) (MY).

SKIRT

1 [1, 2, 2, 2, 2, 2] × 330g cones

in White L27 (MY).

5 × 1000m spools of Madeira thread (Shade 400) (MY).

Elastic to fit waist.

3 mm crochet hook.

Amber Lurex is 100% Courtele. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, W Yorkshire BD18 1QB.

SILVER GAUGE READING

Medium yarn (with one strand of Lurex and one strand of Madeira thread used together).

MEASUREMENTS

TOP

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 92 [96, 102, 106, 111, 117, 121, 127] cm, 36 1/4 [37 3/4, 40 1/4, 41 3/4, 43 3/4, 46, 47 3/4, 50] in. Length to shoulder 56 [56, 57, 57, 58, 58, 59, 59] cm, 22 [22, 22 1/2, 22 1/2, 22 3/4, 22 3/4, 23 1/4, 23 1/4] in. Centre back neck to lower edge of sleeve 43 [43, 44, 44, 45, 45, 46, 46] cm, 17 [17, 17 1/4, 17 1/4, 17 3/4, 17 3/4, 18 1/4, 18 1/4] in.

SKIRT

To fit waist 61 [66, 71, 76, 82, 87, 92, 97] cm, 24 [26, 28, 30, 32, 34, 36, 38] in.

Actual size 68 [73.5, 78.5, 84, 89, 94.5, 100, 105] cm, 26 3/4 [29, 31, 33, 35, 37 1/4, 39 1/2, 41 1/4] in. Knitted length to waistband 64

cm, 25 1/4 in, to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 38 rows to 10 cm, 4 in measured over lace pattern using one strand of Lurex and one strand of Madeira together (MY) (tension dial setting approximately 7).

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch using one strand of Lurex and one strand of Madeira together (MY) (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. We used punchcard shown below on page 44.

TOP

BACK AND FRONT ALIKE

Push Ns 17 to 52 [17 to 52, 14 to 52, 14 to 52, 12 to 52, 12 to 52, 9 to 52, 9 to 52] inclusive at left of centre 0 to WP. 36 [36, 39, 39, 41, 41, 44, 44] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt, K 4 rows.

Inc 1 st at beg of next and every foll 4th row until there are 46 [44, 47, 45, 48, 45, 49, 46] sts, then on every foll alt row until there are 57 [57, 59, 59, 60, 60, 62, 62] sts, K 1 row. RC shows 65 [61, 59, 55, 55, 49, 49, 43].

Cast on 58 [58, 58, 58, 60, 60, 60, 60] sts at beg of next row. 115 [115, 117, 117, 120, 120, 122, 122] sts.

K 175 [183, 195, 203, 211, 223, 231, 243] rows. RC shows 241 [245, 255, 259, 267, 273, 281, 287].

Cast off 58 [58, 58, 58, 60, 60, 60, 60] sts at beg of next row. 57 [57, 59, 59, 60, 60, 62, 62] sts. K 1 row.

Dec 1 st at beg of next and every foll alt row, until 45 [43, 46, 44, 47, 44, 48, 45] sts rem, then on every foll 4th row, until 36 [36, 39, 39, 41, 41, 44, 44] sts rem. K 4 rows. Cast off.

With purl side facing, replace first row in MY on to Ns and cast off.

SHOULDER BANDS (FOUR)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 113 [113, 117, 117, 119, 119, 123, 123] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Transfer sts for st-st. K 1 row. Using WY, K a few rows and

release from machine.

MACHINES WITHOUT RIBBER

Push 113 [113, 116, 116, 119, 119, 122, 122] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 115 [123, 131, 137, 145, 151, 159, 165] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 29 rows. Transfer sts for st-st, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 116 [125, 131, 137, 146, 152, 158, 167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

SLEEVE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 101 [101, 107, 107, 113, 113, 119, 119] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Transfer sts for st-st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [101, 107, 107, 113, 113, 119, 119] Ns to WP. Push every 3rd N back to NWP. Using MT and WY cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join two shoulder bands together with a fine seam for back and front. Pin shoulder bands in position along long edge of front and back. Unravelling WY as required, back stitch through open loops of last row worked in MY. Attach welts in the same way. Join shoulder seams, leaving 24 [24, 25, 25, 26, 26, 27, 27] cm open at centre for neck. Attach sleeve bands as for shoulder bands. Join side and sleeve seams.

SKIRT

TO KNIT

Push 196 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 2 rows.

* Push 22 Ns at left to HP. K 2 rows. Push 11 Ns at left to HP on next and foll 12 alt rows. K 1 row **

10 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 and KS950 machines.

MATERIALS

WAISTCOAT

Bramwell's Montana. 1 [1, 1, 2, 2, 2, 2, 2] x 320g cones in Silver (MY). BSK grey knit-in beads.

SKIRT

2 [2, 2, 2, 2, 2, 2, 2] x 320g cones in Silver (MY). Elastic to fit waist. 3 mm crochet hook.

Montana is 100% Combed Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co Ltd., Holmes Mill, Greenacre

Push Ns from HP to UWP, K 10 rows *

Rep from * to * 24 [26, 28, 30, 32, 34, 36, 38] times more, then from * to ** once.

Push Ns from HP to UWP. K 7 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft seam. Turn in 3 cm at waist edge and slip-hem on the inside, leaving a small opening. Insert elastic and join ends securely. Close opening. Work one row of double crochet and one row of crab st (double crochet worked from left to right) around lower edge of skirt.



Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Medium yarn with two strands used together.

MEASUREMENTS

WAISTCOAT

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 91 [97, 101, 107, 111, 117, 121, 127] cm, 35¾ [38¾, 39¾, 42¼, 43¾, 46, 47¾, 50] in. Length to shoulder 67.5 [67.5, 68.5, 68.5, 70, 70, 71, 71] cm, 26½ [26½, 27, 27, 27½, 27½, 28, 28] in.

SKIRT

To fit waist 61 [66, 71, 76, 82, 87, 92, 97] cm, 24 [26, 28, 30, 32, 34, 36, 38] in.

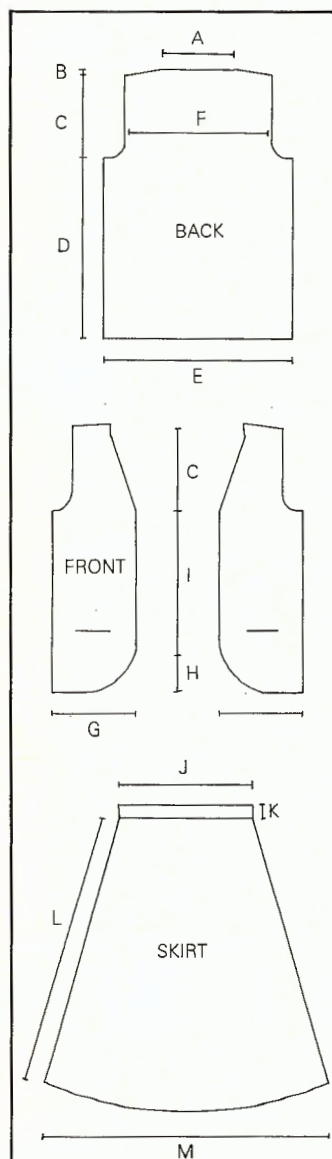
Actual size 65.5 [70.5, 77.5, 82, 87, 94, 98.5, 103.5] cm, 25¾ [27¾, 30½, 32¼, 34¼, 37, 38¾, 40¾] in.

Knitted length to waistband 64 cm, 25¼ in, to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 34 rows to 10 cm



- A = 17.5 [17.5, 19, 19, 20, 20, 20.5, 20.5] cm
- B = 1 cm
- C = 20.5 [20.5, 21.5, 21.5, 23, 23, 24, 24] cm
- D = 44.5 cm
- E = 45.5 [48.5, 50.5, 53.5, 55.5, 58.5, 60.5, 63.5] cm
- F = 35.5 [37.5, 40, 42, 44, 45.5, 47.5, 50] cm
- G = 20.5 [22, 23, 24.5, 25.5, 27, 28, 29.5] cm
- H = 8 cm
- I = 36.5 cm
- J = 65.5 [70.5, 77.5, 82, 87, 94, 98.5, 103.5] cm*
- K = 3 cm
- L = 64 cm (to drop to 71 cm)
- M = 197.5 [211.5, 232.5, 247, 261, 282, 296, 310.5] cm*

* = total circumference

4 in measured over stocking stitch using two strands of yarn tog (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

We used punchcard 5004 for Toyota KS901 machines shown on page 47 and punchcard shown below for KS950 machines. Magic motif set for section 3 only. Knitting-in beads should be positioned as follows:- After 5th row of punchcard has been worked, place a knit-in bead on 13th st of pattern from punchcard. After 23rd row of punchcard has been worked, place a knit-in bead on 9th and 17th sts of pattern from punchcard. There is, therefore, a bead at the centre of each 'trefoil'.

WAISTCOAT BACK

Using MY, cast on 130 [138, 144, 152, 158, 166, 172, 180] sts by hand. Set RC at 000. Using MT, K 150 rows. Work measures 44 cm, 17½ in.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of every row until 100 [106, 112, 118, 124, 128, 134, 140] sts rem. K 59 [58, 62, 61, 65, 63, 67, 66] rows, RC shows 220 [220, 224, 224, 228, 228, 232, 232] and work measures 64.5 [64.5, 65.5, 65.5, 67, 67, 68, 68] cm, 25½ [25½, 25¾, 25¾, 26½, 26½, 26¾, 26¾] in.

SHAPE SHOULDERS

Cast off 13 [14, 15, 16, 17, 18, 19, 21] sts at beg of next 2 rows and 12 [14, 14, 16, 17, 18, 19, 20] sts at beg of foll 2 rows. Cast off rem 50 [50, 54, 54, 56, 56, 58, 58] sts.

POCKET LININGS

Using MY, cast on 29 sts by hand. Set RC at 000. Using MT, K 34 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 5 [7, 9, 11, 12, 13, 16, 17] Ns at left and 28 [30, 31, 33, 35, 38, 38, 41] Ns at right of centre 0 to WP.

* 33 [37, 40, 44, 47, 51, 54, 58] Ns. With carriage at right and using MY, cast on by hand. Set RC at 000. Using MT, K 1 row. Cast on 4 sts at beg of next and foll alt row, K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Inc 1 st at left edge on next 7 rows, K 1 row. Inc 1 st at left edge

on next and foll 3 alt rows, K 3 rows. Inc 1 st at left edge on next row. 59 [63, 66, 70, 73, 77, 80, 84] sts. RC shows 28. K 22 rows. RC shows 50 *.

PLACE POCKET LINING

Using a length of MY, cast off 14 sts at left and 15 sts at right of centre 0. With P side of pocket lining facing, replace sts of last row worked in MY on to empty Ns. Unravel WY. K 1 row. Insert punchcard and lock on first row. Set carriage for patt, K 1 row. RC shows 52.

** Release card and cont in lace patt. K 98 rows. (K 1 row extra for left front). RC shows 150 and work measures 44 cm, 17½ in.

SHAPE ARMHOLE

Cast off 6 sts at beg of next row. K 1 row.

SHAPE FRONT EDGE

Dec 1 st at front edge of next and every foll alt row and at the same time, dec 1 st at armhole edge on every row until 39 [42, 45, 47, 50, 51, 54, 57] sts rem. Cont to dec at front edge only on every alt row from previous dec until 34 [37, 40, 43, 46, 48, 51, 54] sts rem, then on every foll 4th row, until 25 [28, 29, 32, 34, 36, 38, 41] sts rem. K 13 [13, 9, 9, 9, 9, 9] rows. RC shows 220 [220, 224, 224, 228, 228, 232, 232] and work measures 64.5 [64.5, 65.5, 65.5, 67, 67, 68, 68] cm, 25½ [25½, 25¾, 25¾, 26½, 26½, 26¾, 26¾] in.

SHAPE SHOULDER

Cast off 13 [14, 15, 16, 17, 18, 19, 21] sts at beg of next row. K 1 row. Cast off rem 12 [14, 14, 16, 17, 18, 19, 20] sts **.

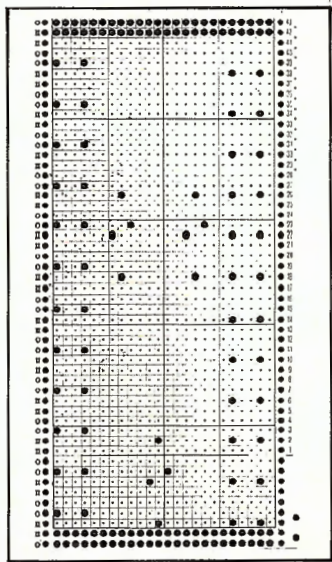
LEFT FRONT

Push 27 [29, 30, 32, 34, 37, 37, 40] Ns at left and 6 [8, 10, 12, 13, 14, 17, 18] Ns at right of centre 0 to WP.

Work as for right front from * to *, reversing shapings by reading left for right and right for left.

PLACE POCKET LINING

Using a length of MY, cast off 15 sts at left and 14 sts at right of centre 0. With P side of pocket lining facing, replace sts of last



row worked in MY on to empty Ns. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. RC shows 51.

Work as for right front from ** to **, reversing shapings by reading left for right and right for left and noting alteration in number of rows worked.

ARMBANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 125 [125, 131, 131, 137, 137, 143, 143] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3; K 14 rows. Transfer sts for st-st, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Join shoulder seams. Push 125 [125, 131, 131, 137, 137, 143, 143] Ns to WP. With K side facing, pick up 125 [125, 131, 131, 137, 137, 143, 143] sts around armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 8 rows. Using MT-2, K 10 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

POCKET TOPS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 31 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st-st and K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 32 Ns to WP. With K side facing, pick up 32 sts from top of pocket opening and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 18 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 17 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K until strip, when slightly stretched, fits around left front edge to side seam, across lower back, around right front edge to right shoulder

and across back neck. Cast off.
MACHINES WITHOUT RIBBER
 Using MY, cast on 19 sts by hand. Set RC at 000. Using MT-2, K until strip, when slightly stretched fits around left front edge to side seam, across lower back, around right front edge to right shoulder and across back neck. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

Join both shoulder seams. Pin armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Attach pocket tops in the same way.

MACHINES WITHOUT RIBBER

Fold armhole bands and pocket tops in half to right side and pin in position. Unravelling WY as required backstitch through open loops of last row worked in MY.

ALL MACHINES

Catch down ends of pocket tops to right side and pocket linings lightly to wrong side. Join side seams. Starting at left shoulder seam, sew border in position, folding stocking stitch version only in half lengthways and catching down second edge neatly on wrong side. Join border seam neatly.

SKIRT TO KNIT

Push 196 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 2 rows.

* Push 20 Ns at left to HP. K 2 rows. Push 22 Ns at left to HP on next and foll 6 alt rows, K 1 row **

Push Ns from HP to UWP, K 8 rows *

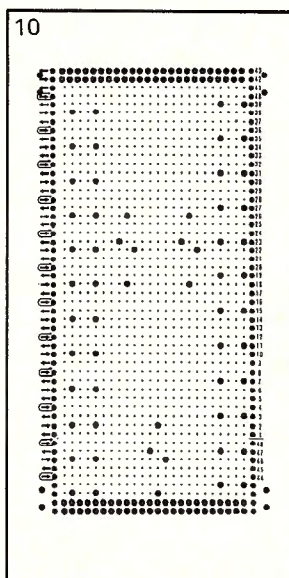
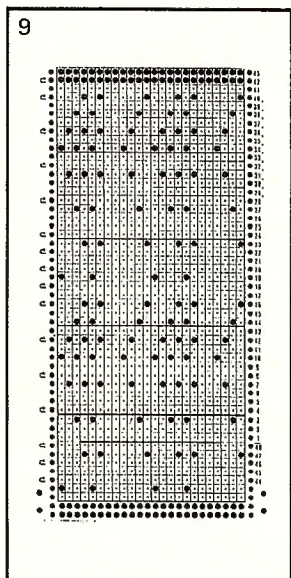
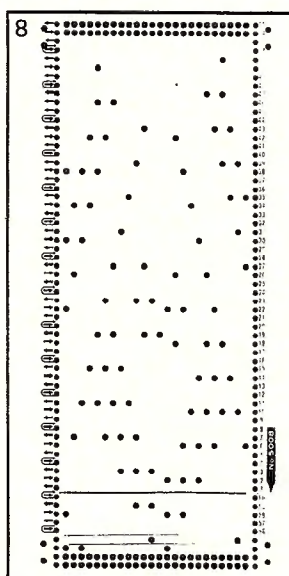
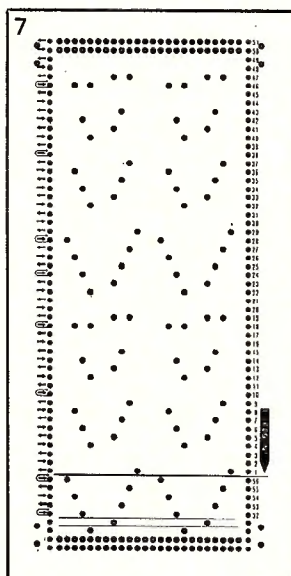
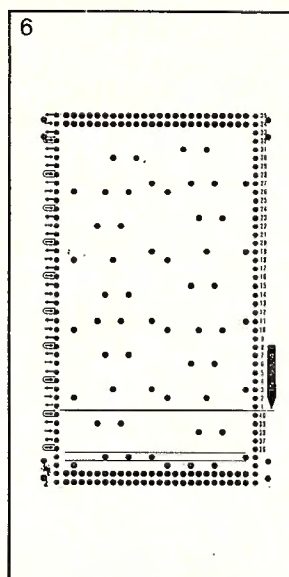
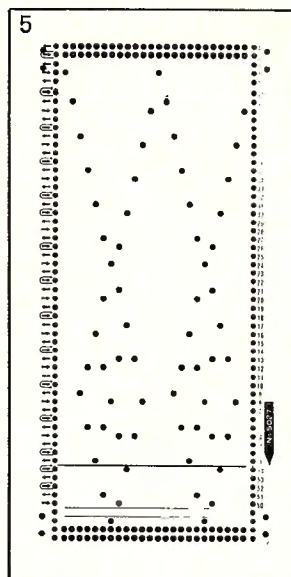
Rep from * to *, 26 [28, 31, 33, 35, 38, 40, 42] times more, then from * to ** once. Push Ns from HP to UWP. K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out piece to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft seam. Turn in 3 cm at waist edge and slip-hem on the inside, leaving a small opening. Insert elastic and join ends securely. Close opening. Work one row double crochet and one row of crab stitch (double crochet worked from left to right) around lower edge of skirt.



All the punchcards shown in the lace supplement are reproduced courtesy of Toyota. For further details please write to Aisin Company (UK) Ltd., 34 High Street, Bromley, Kent BR1 1EA.

10



11 ZIGZAG SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with ribber.

MATERIALS

Hayfield Grampian 4 ply.
5 [5, 6, 6, 7, 7] × 50g balls in Cream (MC).
4 [4, 5, 5, 6, 6] × 50g balls in School Grey (C).

Grampian 4 ply is 45% Acrylic, 40% Super Crimp Bri-Nylon, 15% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Hayfield Textiles Ltd, Glisburn, Keighley, West Yorkshire BD20 8QP.

SILVER GAUGE READING

Medium yarn

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 102 [107, 112, 117, 122, 127] cm, 40¼ [42¼, 44, 46, 48, 50] in.
Length to back neck 51.5 [51.5, 54, 54, 56.5, 56.5] cm, 20¼ [20¼, 21¼, 21¼, 22¼, 22¼] in.
Sleeve seam 42 [42, 44.5, 44.5, 47, 47] cm, 16½ [16½, 17½, 17½, 18½, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
The following card should be punched, if required, before starting to knit.
Tape over single holes between patterns on first row of card. When half of card has been knitted, remove tape.

BACK AND FRONT ALIKE

With ribber in position and carriage at right, set machine for 2×2 rib. Push 80 [84, 88, 92, 96, 100] Ns at left and right of centre 0 to WP. 160 [168, 176, 184, 192, 200] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 rows. Transfer sts for st-st. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 156 [156, 166, 166, 176, 176] rows. Cont in st-st. Using MC, K 2 rows. RC shows 160 [160, 170, 170, 180, 180] and work measures 47 [47, 49.5, 49.5, 52, 52] cm, 18½ [18½, 19½, 19½, 20½, 20½] in. Using WY, K a few rows and release from machine.
With ribber in position and carriage at right, set machine for 2×2 rib. Push 160 [168, 176, 184, 192, 200] Ns on both beds to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st-st. With P side facing replace sts below WY on to

STOP PRESS

STUDLEY WOOLS LTD OF BRADFORD AND MACHINE KNITTING MONTHLY WILL CO-SPONSOR THE FIRST SCOTTISH KNITTING FAYRE AT THE ROYAL HIGHLAND SHOWGROUND INGLISTON, EDINBURGH ON 8th/9th/10th OCTOBER

MORE DETAILS NEXT MONTH

Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

SLEEVES

With ribber in position and carriage at right, set machine for 2×2 rib. Push 40 [40, 42, 42, 44, 44] Ns at left and right of centre 0 to WP. 80 [80, 84, 84, 88, 88] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st-st. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B).
Shape sides by inc 1 st at each end of every 4th row until there

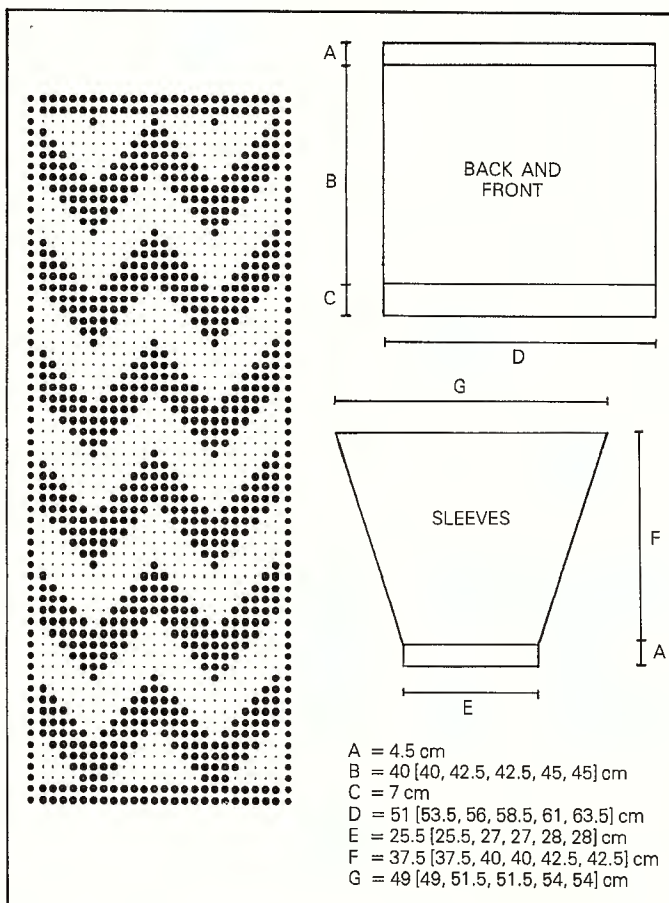
are 152 [152, 160, 160, 168, 168] sts. K 2 [2, 4, 4, 6, 6] rows. Cont in st-st. Using MC, K 2 rows. RC shows 150 [150, 160, 160, 170, 170] and work measures 42 [42, 44.5, 44.5, 47, 47] cm, 16½ [16½, 17½, 17½, 18½, 18½] in. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams for approx 15 [15, 16, 16, 17, 17] cm. Set in sleeves matching centres to shoulder seams. Join side and sleeve seams.





11/12

12 MAN'S SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Duomatic machines.

MATERIALS

Schaffhauser Shetland For Men. 5 [6] x 50g balls in light grey, shade 37 (MC).

5 [6] x 50g balls in blue, shade 69 (A).

2 [2] x 50g balls in light grey/brown, shade 109 (B).

Shetland For Men is 100% Pure Wool. If you have difficulty obtaining this yarn and would like details of their mail order service, offered, please write to Woolgatherers, 10 Devonshire Road, London W4.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit chest 97-102 [102-107] cm, 38-40 [40-42] in.

Actual size 111 [117] cm, 43¾ [46] in.

Length to shoulder 70.5 [73.5] cm, 27¾ [29] in.

Sleeve seam 53.25 [55.5] cm, 21 [22] in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 36 cm (on front bed, counting Ns in NWP as sts) and 100 rows to 25 cm measured over stripe pattern (stitch setting approximately 6/6).

100 rows to 26.5 cm, measured over cable pattern (stitch size setting approximately 6/6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

A comb with weights has been used whilst knitting.

When increasing, decreasing, casting off and casting on, only the sts on front bed are counted. (counting Ns in NWP as sts).

Increase, decrease, cast off and cast on sts on back bed as required.

STRIPE PATTERN

K 40 [42] rows A and 40 [42] rows MC.

CABLE PATTERN

* K 7 rows. Push N indicated by an arrow on back bed to WP. K 1 row. Push indicated N back to NWP. Cross sts 4, 5 and 6 under sts 1, 2 and 3. Rep from * throughout.

BACK AND FRONT ALIKE

Handle up. No strippers. Set up 78 [82] Ns at left and right of centre on each bed in WP. 156 [164] Ns on each bed. Arrange Ns for 1 x 1 rib. Set lock on N/N and stitch size 1½/1½. Using B, K 1 row. Insert wire and comb through first row and hang weights on. Set lock on CX/CX and stitch size 2½/2½, K 2 rows. Set lock on N/N and stitch size 4¼/4¼, K 3 rows. Orange strippers. K 33 rows. Handle down. Black strippers. Lock at left. Transfer sts and arrange Ns as in Diagram 1. Place loop from row below adjacent st on to empty Ns. Set RC at 000. Using stitch size 6/6, cont in stripe patt. Shape sides by inc 1 st at each end of every alt row until there are 76 [80] sts, then on every foll 4th row until there are 156 [164] sts. K 9 [12] rows. RC shows 189 [198] and work measures 53.25 [55.5] cm, 21 [22] in. Place marker at each end. K 51 [54] rows.

SLEEVES AND YOKE

Handle up. No strippers. Set up 28 [31] Ns at left and right of centre on each bed in WP. 56 [62] Ns on each bed. Arrange Ns for 1 x 1 rib. Set lock on N/N and stitch size 1½/1½. Using B, K 1 row. Insert wire and comb through first row and hang weights on. Set lock on CX/CX and stitch size 2½/2½, K 2 rows. Set lock on N/N and stitch size 4¼/4¼, K 3 rows. Orange strippers. K 23 rows. Handle down. Black strippers. Lock at left. Transfer sts and arrange Ns as in Diagram 1. Place a loop from row below adjacent st on to empty Ns. Set RC at 000. Using stitch size 6/6, cont in stripe patt. Shape sides by inc 1 st at each end of every alt row until there are 76 [80] sts, then on every foll 4th row until there are 156 [164] sts. K 9 [12] rows. RC shows 189 [198] and work measures 53.25 [55.5] cm, 21 [22] in. Place marker at each end. K 51 [54] rows.

SHAPE FRONT EDGE

Cast off 78 [82] sts at beg of next row 78 [82] sts. K 19 rows.

SHAPE NECK

Cast off 2 sts at beg of next and foll alt row. K 1 row. Dec 1 st at beg of next and foll alt row. K 67 [73] rows. Inc 1 st at beg of next and foll alt row, K 1 row. Cast on 2 sts at beg of next and foll alt row. K 18 rows. Lock at right.

SHAPE FRONT EDGE

Cast on 78 [82] sts at end of next row. 156 [164] sts. K 51 [54] rows. Place marker at each end. K 10 [13] rows. Dec 1 st at each end of next and every foll 4th row until 74 [78] sts rem, then on every foll alt row until 56 [62] sts rem. RC shows 600 [630]. Handle up. Orange strippers. Transfer sts for 1 x 1 rib. Using stitch size 4¼/4¼ and B, K 26 rows. Using stitch size 2½/2½, K 1 row. Cast off.

COLLAR (TWO PIECES)

Handle up. Orange strippers. Set up 116 [122] Ns on each bed in WP. Arrange Ns for 1 x 1 rib. Set lock on N/N and stitch size 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size 2½/2½, K 2 rows. Set lock on N/N and stitch size 4¼/4¼, K 52 [56] rows. Using WY, K a few rows and release from machine.

CHEST CABLE

Handle down. Black strippers. Set up 16 Ns on front bed for st-st. Using WY, cast on and K a few rows. Transfer sts and arrange Ns as in diagram II. Set RC at 000. Set lock on N/N and stitch size 6/6. Using B, cont in cable patt *. K 422 [446] rows. Using WY, K a few rows and release from machine.

FRONT CABLES (TWO PIECES)

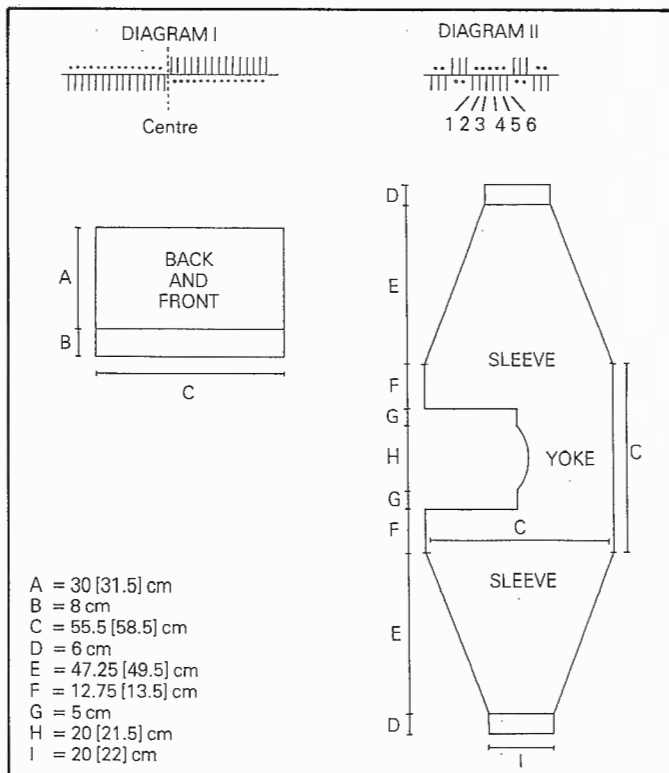
Work as for chest cable to *. K 106 [112] rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and leave to dry.

MAKING UP

Join side seams. Graft ends of chest cable and join to top of back and front. Sew cables to front edge of yoke, grafting stitches to back yoke. Join sleeve seam. Join centre back seam in collar. Pin collar into position along front cables and back neck and sew in position on the inside. Overlap left collar over right and sew yoke to back and front.



T E A C H - I N

WHAT IS A COLOUR CHANGER?

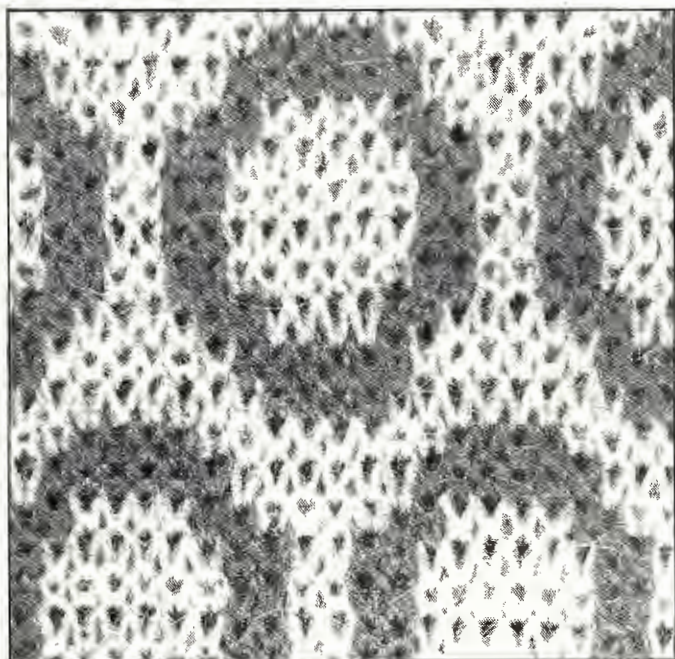
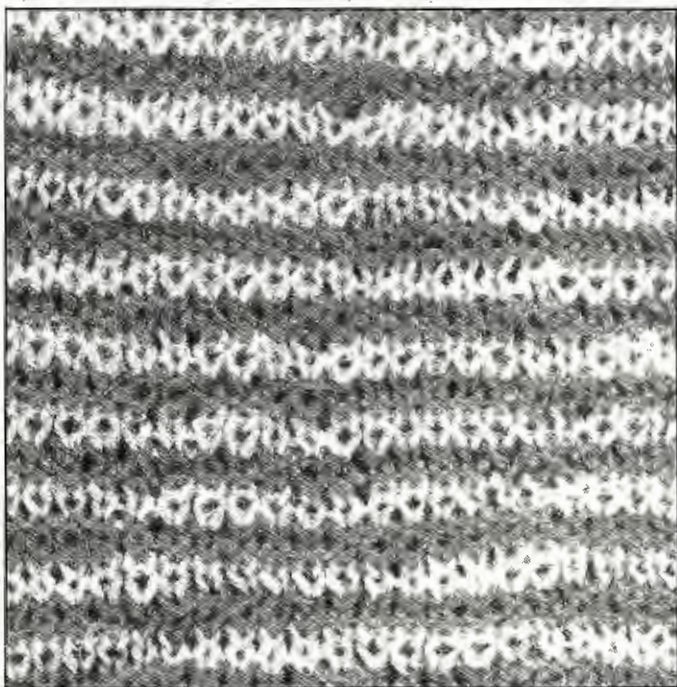
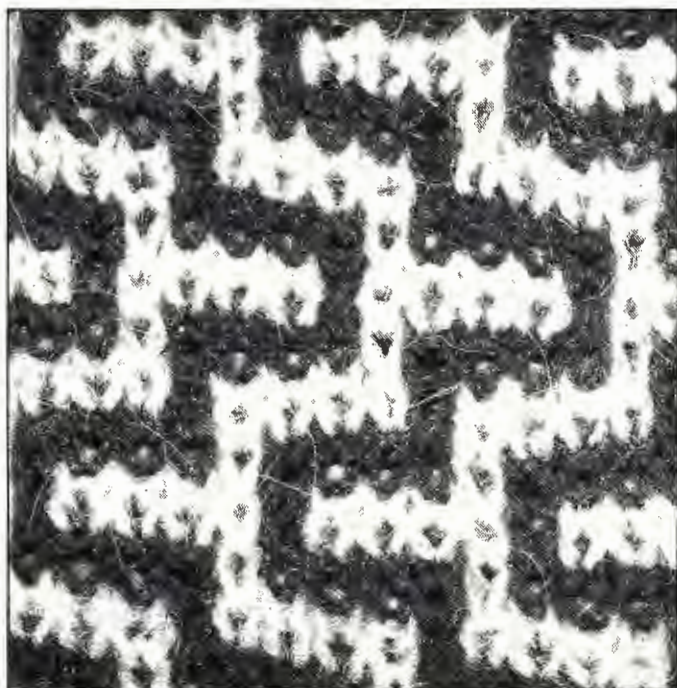
There is probably more misunderstanding about the use of colour changers than any other accessory. I will try to explain a little about them and what they can do. This should help not only those who have them, but also those knitters who have thought about buying one but don't know whether it is worth it or which one to buy.

A colour changer is simply a piece of equipment which makes it possible to change the yarn in the feeder of the machine quickly and automatically. Changing colour manually is slow and tedious and it is easy to catch the yarn round the sinkers or forget to close the gate of the feeder and lose all the stitches. While bands of stripes or a few colour changes in a design are possible, a garment knitted all over with two row colour changes is just too tedious for the average knitter to contemplate. With the colour changer, however, this is not only possible, but with some practice only a little more difficult to knit than a plain garment.

Garments knitted on both the single and double bed include the use of the colour changer. Owners of Brother Machines can buy either a single or double bed colour changer. For Knitmaster owners, only one colour changer is available, the YC6, which can be used for both single and double bed knitting. The previous model (YC5) was only for use with the double bed. Toyota make only a single bed colour changer.

Knitters are often told that, if they

have the choice, a double bed colour changer is the right one to buy because "it will knit Fair Isle without floats". In fact, nothing could be further from the truth. The double bed colour changer can be used to knit double jacquard, which is a ribbed fabric with a pattern on one side and which looks like Fair Isle. (See Fig. 1.) There, however, the similarity ends. The fabric is much thicker than that knitted using the single bed Fair Isle setting and because it is knitted using a slip stitch setting, all punchcard designs have to be re-punched in a different way before they can be used. The best yarn to use for knitting jacquard is two ply and it cannot be knitted in the normal way with any yarn thicker than a very fine four ply. Even using two ply, the fabric is as thick as that which would be knitted using two strands of four ply for single bed Fair Isle. The other major disadvantage of the double bed colour changer is that it is used with the double bed! While it is very easy to use a ribber to knit welts and neckbands, there are many quite experienced knitters who have never knitted a ribbed garment. Normally when using the double bed colour changer, the whole of the garment will be knitted in rib. This is very difficult for a knitter who has never used the colour changer before or knitted a ribbed garment before! Well, if there are all these problems, does the double bed colour changer have any



advantages? It certainly does! It can be used not only to knit double jacquard, but a whole range of other stitches, some of which are much easier to knit. For those who have to knit school jumpers with stripes in the welts or ribbed football scarves, the colour changer can be used instead of changing the yarns manually. This can save a lot of time. Try also knitting tuck or slip stitch patterns, changing the

colour every two rows, using some of the basic punchcards and a two or three ply yarn. The effect is lovely (see Fig. 2). Using thick yarns and these settings or double jacquard, a really thick coat or jacket weight fabric can be knitted by using only alternate needles on the ribber. The experienced ribber owner will soon find that there's a multitude of different rib stitches which can be knitted in two or more colours

for interesting and unusual effects. If the right yarns are used, double jacquard can be a lovely fabric. When knitting these stitches into garments, industrial-type techniques can be used – for example jumper necks can be shaped by cut and sew, which makes the knitting quicker and easier.

Double jacquard is a very interesting fabric to knit. The ribber feeder can only be used to knit one colour at a time in a row of knitting. To knit more than one colour at a time into a row, the carriage is set to slip. Some of the needles are selected and these will be knitted with the colour in the feeder. After changing the colour the other stitches will be selected and will knit with the contrast colour. This means that, for every complete row of knitting on the main bed, the carriage will have been moved across the bed twice. The ribber will normally knit a two row stripe (see Fig. 3) producing a rather unbalanced fabric. The newer ribbers have a special setting which enables the ribber to be set to knit only alternate needles. The use of this

when using the single bed than the double bed, the single bed colour changer can save a lot of wasted time. Errors are so easily made when changing the colours and this frequently results in the knitting falling on the floor! The single bed colour changer can be very useful for knitting a range of garments, from simple striped jumpers using up oddments of yarn, to suits with a mixture of textured and plain yarns used in both the skirt and top. The resulting fabrics are often much more interesting than those knitted with a single yarn. Using three colours in a garment is much more effective than just using two colours. Combining yarns of different textures and colours can also produce some of the most interesting fabrics which can be knitted on a domestic machine. The single bed colour changer can be used both when knitting stocking stitch, for stripes and when knitting stitch patterns. Garments can be knitted in multi-colour tuck and slip stitch, producing many different geometric designs using two or more colours without floats. The



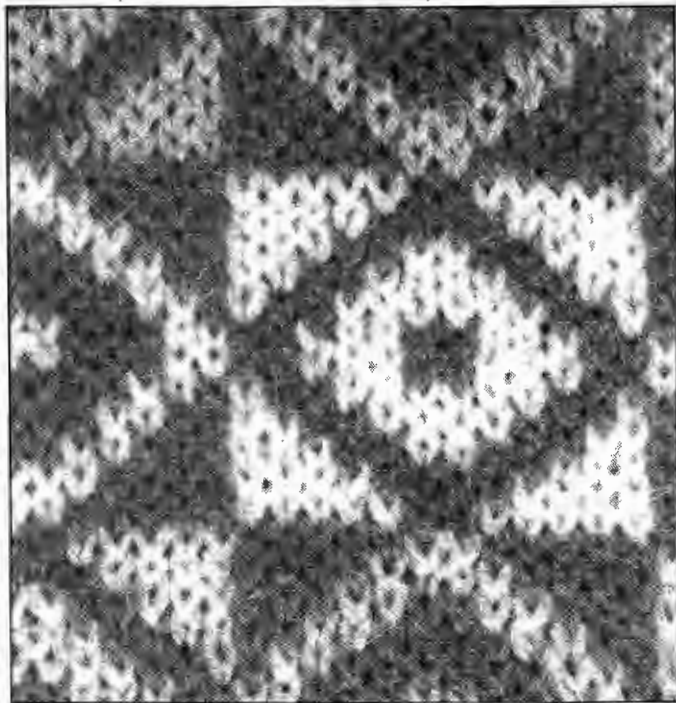
many of the traditional Fair Isle and Shetland designs, have to be re-designed so that the colour changer can be used. When using the colour changer with Brother and Knitmaster machines, only the colour which is in the main feeder is easy to change. Most multi-colour Fair Isle designs are knitted by changing the contrast colour, so in many cases, the cards have to be punched reversing the colours. The Toyota single bed colour changer, however, allows the colours to be changed automatically in both feeders.

A colour changer is great fun to have and is a marvellous accessory for the knitter who enjoys combining different colours and types of yarn to produce interesting fabrics. Before buying one, as with any accessory, go to your local dealer and ask them to demonstrate the colour changer(s) for your machine. Brother owners, who can choose whether to buy a single or double bed changer, should consider whether a colour changer which only works with the ribber is going to be a good buy – there are a lot of them that are never used because the owner does not like using the ribber and therefore does not like using the colour changer. I hate to hear of machines put away under beds and never used – and the same applies to accessories too. In a short article like this, I can

only describe briefly what a colour changer can do. I have been working on the use of the colour changer for almost a year now and I have written two books "The Single Bed Colour Changer" and "The Double Bed Colour Changer" about the use of these accessories. (They each cost £4.75 from your local dealer, or £5 from Diane Bennett, 78 Tudor Drive, Yateley, Camberley, Surrey GU17 7DF.)

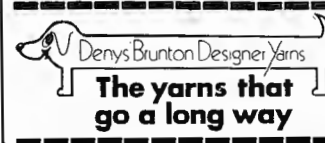
Electronic machines have fascinated me since they were first launched in the UK. I bought a Brother 910 as soon as it was available and produced a set of tuition tapes for this machine. My first book was a book of designs for the 910 (available from Metropolitan Sewing Machines). We have had a large number of requests from readers to provide information about electronic machines, so for the next few issues Teach In will concentrate on these machines, including an in-depth review of the new Brother 950 machine.

Diane Bennett



setting produces a more balanced fabric and makes it possible to use slightly thicker yarns. Many knitters think that a single bed colour changer is a luxury, replacing tedious manual colour changing by automatic changing. In fact, although the colours can be changed manually more easily

colour changer can also be used when knitting Fair Isle designs (see Fig. 4) but this takes a little extra care and thought. The colour changer is fixed to the left hand side of the machine, so it is only possible to change the colour after knitting an even number of rows. Some designs, especially



13 WOMAN'S STRIPED SWEATER



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with ribber.

MATERIALS

Bramwell's Montana Cotton.
2 [2, 2, 2, 2, 2, 2, 2] × 320g cones in Silver (MC).
1 [1, 1, 1, 1, 1, 1, 1] × 320g cone in Arctic (A).
1 [1, 1, 1, 1, 1, 1, 1] × 320g cone in Ice Pink (B).

Montana is 100% Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Holmes Mill, Greenacre Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Medium yarn when two strands are used together.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102, 107, 112, 117] cm, 30 [32, 34, 36, 38, 40, 42, 44, 46] in.
Actual size 86 [91, 97, 102, 107, 112, 117, 121, 127] cm, 33½ [35¼, 38¼, 40¼, 42, 44, 46, 47½, 50] in.
Length to shoulder 58 [58, 60, 60, 62, 62, 64, 64, 64] cm, 22¾ [22¾, 23½, 23½, 24½, 24½, 25¼, 25¼, 25¼] in.
Sleeve seam 43 [43, 44, 44, 45, 45, 46, 46, 46] cm, 17 [17, 17¼, 17¼, 17¼, 17¼, 18, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 37 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Two strands are used together throughout.

The instructions are written for intarsia knitting. If preferred, the back and front can be split in centre after completing the welt and each half knitted in stripes. Remember to add an extra stitch at centre front for making up in mattress stitch.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 126 [134, 142, 150, 158, 164, 172, 178, 186] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 rows. Transfer sts for st-st. Set RC at 000. Using MT+1, cont to work in intarsia knitting (see Knitting Notes). Counting from the right and working 63 [67, 71, 75, 79, 82, 86, 89, 93] sts in MC and 63 [67, 71, 75, 79, 82, 86, 89, 93] sts in A, K 10 rows. Working 63 [67, 71, 75, 79, 82, 86, 89, 93] sts in B and 63 [67, 71, 75, 79, 82, 86, 89, 93] sts in MC, K 10 rows.

These 20 rows form intarsia stripe patt.

Cont in patt throughout and K 152 [152, 160, 160, 162, 162, 170, 170, 170] rows. RC shows 172 [172, 180, 180, 182, 182, 190,

190, 190].

SHAPE NECK

Using a length of A, cast off centre, 36 [36, 38, 38, 38, 38, 40, 40, 40] sts. Using nylon cord, K 45 [49, 52, 56, 60, 63, 66, 69, 73] sts at left by hand, taking Ns down to NWVP. Cont on rem sts for first side.

Dec 1 st at neck edge on next 8 [8, 8, 8, 10, 10, 10, 10, 10] rows. 37 [41, 44, 48, 50, 53, 56, 59, 63] sts. K 6 [6, 6, 6, 8, 8, 8, 8, 8] rows. Work measures 58 [58, 60, 60, 62, 62, 64, 64, 64] cm; 22¾ [22¾, 23½, 23½, 24½, 24½, 25¼, 25¼, 25¼] in.

SHAPE SHOULDER

Cast off 19 [21, 22, 24, 25, 27, 28, 30, 32] sts at beg of next row. K 1 row. Cast off rem 18 [20, 22, 24, 25, 26, 28, 29, 31] sts.

With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back, reversing stripe patt by using A in place of MC, MC in place of A for first 10 rows and B in place of MC and MC in place of B for second 10 rows.

RIGHT SLEEVE

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 72 [72, 76, 76, 78, 78, 82, 82, 82] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st-st. Set RC at 000. Using MT, cont in stripes of 10 rows A and 10 rows MC. Shape sides by inc 1 st at each end of 7th and every foll 6th row until there are 90 [90, 94, 94, 96,

96, 100, 100, 100] sts, then on every foll 4th row, until there are 128 [128, 134, 134, 138, 138, 144, 144, 144] sts. K 6 rows. RC shows 137 [137, 141, 141, 145, 145, 149, 149, 149] and work measures 43 [43, 44, 44, 45, 45, 46, 46, 46] cm, 17 [17, 17¼, 17¼, 17¼, 17¼, 18, 18, 18] in. Cast off.

LEFT SLEEVE

Work as for right sleeve using B in place of A.

NECKBAND

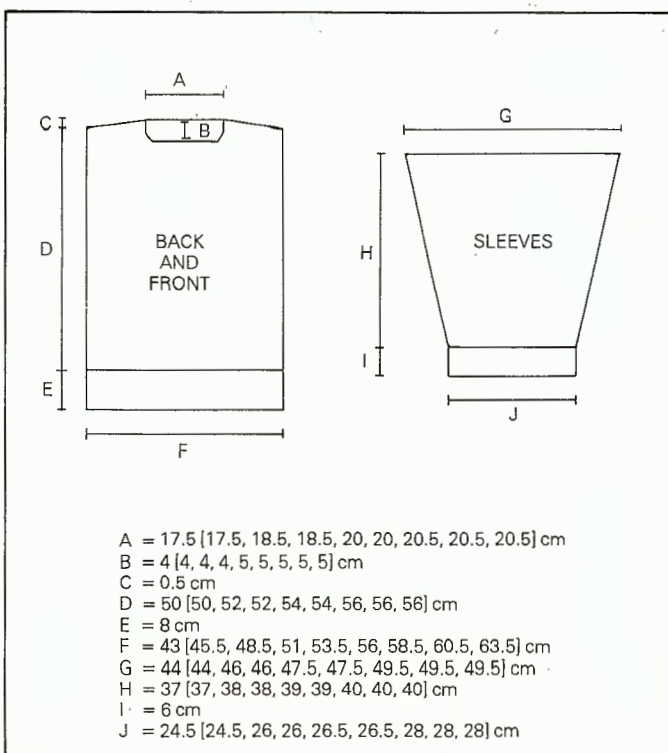
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC cast on 122 [122, 128, 128, 134, 134, 140, 140, 140] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st-st, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

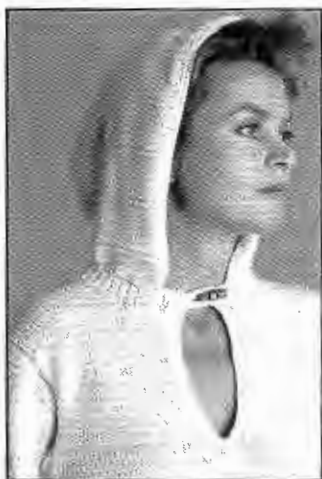
Join right shoulder seam. With right side facing, pin neckband in position. Unravelling WY as required, back stitch through open loops of last row worked in MC. Join left shoulder and neckband seam. Fold neckband in half to wrong side and slip-stitch loosely in position. Place centre of cast-off edge of sleeve to shoulder seam and sew in position to back and front. Join side and sleeve seams.







14 HOODED SUMMER TOPS



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines. We used a Bond.

MATERIALS

Hayfield Raw Cotton.
12 [13, 14, 15, 16, 17] x 50g balls in Natural (MY).
Pair 3¼ mm knitting needles.
Set of four double-pointed 3¼ mm needles.
1 wooden toggle.

Raw Cotton is 100% Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Hayfield Textiles Ltd, Hayfield Mills, Glusburn, Keighley, West Yorkshire BD20 8QP.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust/chest 66-71 [76-82, 87-92, 97-102, 107-112, 117-122] cm, 26-28 [30-32, 34-36, 38-40, 42-44, 46-48] in.
Actual size 89 [96, 103, 110, 112, 114] cm, 35 [37¼, 40½, 43¼, 44, 45] in.
Length to back neck 58 [59.5, 66.5, 66.5, 68, 68.5] cm, 22¾ [23½, 26¼, 26¼, 26¾, 27] in.
Sleeve seam 38.5 [38.5, 42.5, 42.5, 42.5, 42.5] cm, 15¼ [15¼, 16¾, 16¾, 16¾, 16¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 28 rows to 10 cm, 4 in measured over pattern and

stocking stitch (tension dial setting approximately 4, keyplate 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP always take yarn round first inside N in HP to prevent a hole forming.

PATTERN

K 11 rows. Drop each stitch one row down and pick up with a latch tool. K 2 rows. Drop each stitch one row down and pick up with a latch tool. K 1 row.

BACK

Push 85 [90, 95, 100, 100, 100] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Cont in patt. Using MY, K 28 rows.
Shape sides by dec 1 st at each end of next and every foll 20th row until 75 [80, 85, 90, 90, 90] sts rem. K 3 [3, 17, 17, 17, 17] rows. Work measures 40 [40, 45, 45, 45, 45] cm, 15¾ [15¾, 17¾, 17¾, 17¾, 17¾] in.

SHAPE ARMHOLES

Cont in st-st. Cast off 5 [5, 6, 6, 6, 6] sts at beg of next 2 rows. 65 [70, 73, 78, 78, 78] sts *.
K 42 [46, 52, 52, 56, 58] rows. Work measures 55.5 [57, 64, 64, 65.5, 66] cm, 21¾ [22½, 25¼, 25¼, 25¾, 26] in.

SHAPE SHOULDERS

Cast off 8 [9, 9, 10, 10, 10] sts at beg of next 2 rows and 8 [9, 10, 11, 11, 10] sts at beg of foll 2 rows. Cast off rem 33 [34, 35, 36, 36, 38] sts.

FRONT

Work as for back to *.

SHAPE FRONT OPENING

Using a length of MY, cast off

centre 5 [4, 5, 4, 4, 4] sts. Push 30 [33, 34, 37, 37, 37] Ns at left to HP and cont on rem sts for first side. K 33 [37, 43, 43, 47, 49] rows. 9 rows less have been worked to shoulder than on back.

SHAPE NECK

Cast off 7 [8, 9, 10, 11, 12] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. Dec 1 st at neck edge on every row until 16 [18, 19, 21, 21, 20] sts rem. K 1 [1, 2, 2, 3, 3] rows.

SHAPE SHOULDER

Cast off 8 [9, 9, 10, 10, 10] sts at beg of next row, K 1 row. Cast off rem 8 [9, 10, 11, 11, 10] sts.

With carriage at left, push Ns from HP to WP and finish to correspond with first side reversing shapings.

SIDE EXTENSION (TWO ALIKE)

Push 18 [20, 22, 24, 26, 28] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Cont in patt. Using MY, K 112 [112, 126, 126, 126, 126] rows. Work measures 40 [40, 45, 45, 45, 45] cm, 15¾ [15¾, 17¾, 17¾, 17¾, 17¾] in. Cast off.

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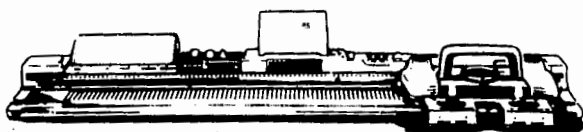
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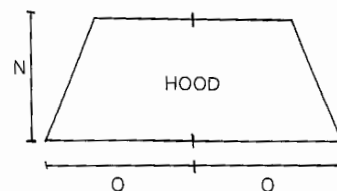
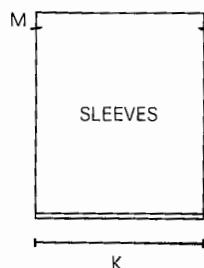
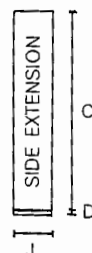
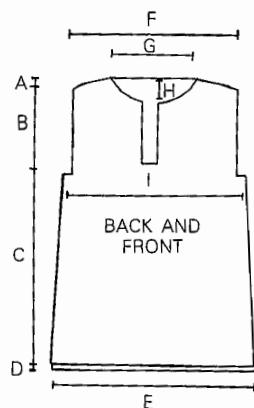
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A = 1.5 cm	I = 36.5 [39, 41.5, 44, 44, 44] cm
B = 15.5 [17, 19, 19, 20.5, 21] cm	J = 8 [9, 10, 11, 12, 13] cm
C = 40 [40, 45, 45, 45, 45] cm	K = 34.5 [37, 45, 45, 48, 50] cm
D = 1 cm	L = 37.5 [37.5, 41.5, 41.5, 41.5, 41.5] cm
E = 41.5 [44, 46.5, 49, 49, 49] cm	M = 3 [3, 4, 4, 4, 4] cm
F = 32.5 [35, 36.5, 39, 39, 39] cm	N = 25 [27.5, 30, 30, 30, 30] cm
G = 16.5 [17, 17.5, 18, 18, 19] cm	O = 30 [30, 32.5, 32.5, 32.5, 32.5] cm
H = 4.5 cm	

SLEEVES

Push 69 [74, 90, 90, 96, 100] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Cont in patt. Using MY, K 105 [105, 117, 117, 117, 117] rows. Work measures 37.5 [37.5, 41.5, 41.5, 41.5, 41.5] cm, 14¾ [14¾, 16½, 16½, 16½, 16½] in. Place marker at each end. K 9 [9, 11, 11, 11, 11] rows. Cast off.

HOOD

Push 50 [55, 60, 60, 60, 60] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, K 2 rows. Cont in patt.

SHAPE LOWER EDGE

Push 45 [50, 55, 55, 55, 55] Ns at left to HP, K 2 rows. Push 5 inside Ns from HP to WP on next and foll 3 alt rows, K 1 row. Push rem Ns from HP to WP. K 72 [72, 79, 79, 79, 79] rows.

Place marker at each end. K 72 [77, 79, 79, 79, 79] rows. Push 25 [30, 35, 35, 35, 35] Ns at left to HP, K 2 rows. Push 5 Ns at left to HP on next and foll 3 alt

rows, K 1 row. Push Ns from HP to WP. Cont in st-st. K 2 rows. Using WY, K a few rows and release from machine.

LOWER BORDERS

Join side extensions between back and front. With wrong side facing and using 3¼ mm needles, pick up 103 [110, 117, 124, 126, 128] sts along lower edge, beg at centre of one extension and ending at centre of second extension. With right side facing and using MY, work 5 rows in garter st. Cast off.

SLEEVE BORDERS

With wrong side facing and using 3¼ mm needles, pick up 69 [74, 90, 90, 96, 100] sts along lower edge of sleeve. With right side facing and using MY, work 5 rows in garter st. Cast off.

NECKBAND

Join shoulder seams. With right side facing and using

3¼ mm needles, join in MY and pick up and K 23 [25, 27, 29, 31, 31] sts up right side of front neck, 38 [40, 42, 44, 46, 48] sts across back neck and 23 [25, 27, 29, 31, 31] sts down left side of front neck. 84 [90, 96, 102, 108, 110] sts. Work 7 rows in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Run a gathering thread through cast off sts of side extensions, draw up tightly to gather and secure. Set in sleeves easing in and sewing rows above markers to cast off sts of back, front and side extensions. Join sleeve seams and ends of lower borders. Join centre back seam of hood. Run a gathering thread through lower edge sts of hood, draw up to fit neckband to within six stitches of front opening. Secure ends of gathering thread and sew hood into position.

HOOD BORDER

With right side facing and using set of four double pointed needles. Join in MY and pick up and K 130 [130, 154, 154, 154, 154] sts evenly around front edge of hood. Work 4 rows in garter st. Cast off.

FRONT OPENING BORDERS

With right side facing and using 3¼ mm needles, join in MY and pick up and K 36 [38, 48, 50, 52, 56] sts along front opening and neckband edge. Work 4 rows in garter st. Cast off.

TOGGLE LOOP

Using 3¼ mm needles and MY, cast on 18 sts. K 2 rows. Cast off.

TO COMPLETE

Sew ends of hood border to neckband. Sew ends of front opening borders to cast off sts of front opening. Placing two narrow ends of toggle loop, side by side and sew to neckband edge. Sew on toggle to correspond.

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ACCESS

OVER TO YOU

I think that most readers know that the magazine is far more than just another pattern book for machine knitters. Each month, I receive a number of letters from readers expressing, at length sometimes, an opinion or point of view. The subjects are as different as chalk and cheese! Some are funny, others are serious; some are complimentary and others are critical. Machine knitters are a wonderful group of people. We often have contrasting views and opinions but the love of our craft links us all together.

From the first issue a year ago, we've strived to open our doors to everyone. We have no 'favourites' — all makes of machine and opinions are welcome. There are those, I'm sure, who would disagree and prefer us to place more emphasis in one direction rather than another. However, we shall continue to support everyone with an interest in machine knitting and, from time to time, allow you to air your views.

I shall be pleased to hear from anyone who'd like to make their point of view known. It may be an ordinary knitter, a professional, a retailer or perhaps a manufacturer or spinner. If you've something to say which you think will be of interest to other machine knitters and which will take up more space than we generally devote to readers' letters, you're welcome to write. It's possible that I may not agree with the points you raise but I shall always acknowledge your right to be heard. So, *Over To You*... Maureen Metcalf.

Dear Shelagh Hollingworth
Yes, we Toyota users are out here. Many thanks to the Editor for giving us special attention. I too found my Toyota 901 easy to set up and understand. As a general rule I find that I have to reduce the suggested tension number by a whole number to achieve the correct tension on most patterns. It was a while before I discovered the "green ruler" method of working out tensions. Now, everything turns out the width and length it is supposed to be. It pays to be honest when measuring tension swatches. If I tried to pull or stretch a swatch to obtain the correct measurement, the only person I would be kidding would be myself and I would be unable to live with garments which did not fit well.

With regard to the "DREADED CARRIAGE JAMMING", although I can sometimes find reasons, (e.g. a knot in the yarn), using more than one strand and not watching it go through, I am sure that it occasionally jams for no other reason than a desire for attention! I speak gently to the machine as I unpick the row and, if necessary, turn the punch card back etc. Usually, away it goes as though I had imagined the whole thing! If I am knitting two pieces of work together (e.g. putting a band on to the main garment), I would put all the needles into hold to knit back, otherwise the carriage would definitely 'jam'. Other problems? Well I have a few. One is the occasionally dropped stitch or two at the edge of Fair Isle knitting, more often than not on the left hand side — is this another Toyota quirk? I have tried adjusting edge weights, making sure the yarn is correctly tensioned above and below the carriage which helps me to drop only the occasional stitch or two. If I did not follow these

procedures, I would be shedding as many as three or four stitches at the end of the rows, or should I say the beginning.

My other problem? Well my beloved 901 has always tackled tuck better than Fair Isle but, when I tried Pattern No.3 (Dolman Jumper) in your October issue, I found that I was shedding the stitches at the apex of the pattern on row 30. I liked the yarn and the shape of the jumper so much that I punched out the card for Pattern No.4 (Tuck Stitch Top) in the same issue and, with the correct tension achieved, I proceeded to knit. I have completed the back with no problem. I would have finished it by now but there is a friend's birthday this coming Thursday so I am knitting her a jumper — having used ideas from Pattern No.5 in your November issue.

One of my greatest moments was when I knitted the cable stitch top in your August issue. It had a three star rating! I wear it as a slipover and many people have admired it.

I hope that you receive a good response to your column and long may it continue. Although I have managed one of your three star patterns, I still consider myself a beginner with a lot to learn. I do knit for family and friends and accept the occasional order from the woolshop where I work. I always knit within my limitations and will not embark on something

which I am not sure of. I think my saving grace is that I have hand knitted for years and also tackled some of the more complex aspects of dressmaking. This means that I know that the making up is what gives the garment a professional finish. I enclose an article I have written about my 'early' days. I realise that space is at a premium, especially in a specialist magazine but I hope it may stop someone from hiding a machine under the bed or in a cupboard.

Yours sincerely
Mrs Maureen Metcalf

FALLING IN LOVE — WITH A KNITTING MACHINE

The Knitting Exhibition at Leeds in September 1985 was my undoing. Already I had been able to knit by hand with machine-like precision since the age of ten. But how could I keep up with knitting for my family and the village wool shop where I work part time. The answer had to be a knitting machine.

The Proud owner of a secondhand single bed Toyota 901, I pulled out a leaf on our dining room table. This was my first mistake! We had known that the table needed repair for some time, but my husband is not a handyman.

Fortunately when the leaf of the table gave way, my elder daughter was there to catch the table and machine with me. The little one fetched a stool and shored the table end up with thick books. It was then possible to remove the machine and half completed scarf intact. My poor husband came home that Saturday evening from a call out to a burst sewage main to find the table collapsed and wool everywhere. He calmly declared the house a disaster area and ate his microwaved dinner on a tray in front of the television. Reduced to knitting on my knees on the coffee table, I continued to knit and curse the machine. I was eventually to learn to curse myself and not the machine — a Toyota has a lot of character!

On the following Monday, Mike — my friendly knitting salesman — turned up with a knitting machine table and the expertise to remove the needle which I had managed to damage so badly that I could not remove it! I was determined that the machine was not going to end up under the bed! As I rectified my many mistakes, I found myself nose to nose with the needle bed. The truth dawned. I needed spectacles! Two weeks later, specs on, vision improved, I duly knitted a pink, wool, raglan

sleeved jumper, covered the machine up with a table cover and ignored it for weeks. People were informed that if they saw a hole in our front window and a knitting machine on the lawn, not to be surprised.

Several weeks later, a friend came over 30 miles to visit me and see the knitting machine. Half an hour before she went home she persuaded me to show her what I could do! Feeling painfully inadequate, I showed her how the 'thing' worked and she was actually impressed! My confidence was given the boost it needed. With a friend in the village, who is a very experienced machine knitter, I joined the Selby Knit Wits. I was knitting again! I found that I was not the only person to stare in disbelief at a piece of knitting which had landed on the floor. We beginners laughed at our mistakes and watched the way the experts knitted, pulled back mistakes and, in the process, picked up many tips from each other.

Machine Knitting is a vast subject and I have been given a hobby which will last me a life time. I have just fallen by the wayside — again — and bought from my friend in the village her 20 year old Singer Double Bed for £30 so that I can do a true rib (and lovely Fisherman's rib). My husband has allowed me to have another knitting machine table up in the kitchen, as well as one in the dining room. He has visions of my daughters and myself turning into a cottage industry over the next ten years — then he would have to extend the house. Well I can dream can't I?

Mary, the friend who thought I was an expert and who restored my confidence, visited my friendly salesman after an operation earlier this year. She now has her family kitted out in a variety of sweaters and is thoroughly enjoying experimenting with her machine.

The other friend, who sold me her old Singer because she had bought a ribber for her Jones + Brother, still swears that the Singer produces a superior rib. However, she is so expert at churning out suits in lace, that I am sure it will not be long before her ribber is producing as good a rib for her as the Singer did. In the Mobile Library only the other week, she confided that she now has her eye on an electronic machine!

Anybody know where I can find a 36 hour day to fit in a growing family, keeping up with a part time job and all my machine and hand knitting projects?



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SIMPLEFRAME

GETTING TO KNOW YOUR SIMPLEFRAME

In our current series, we're looking at stocking stitch on the Simpleframe. This month, we'll show you how to cast on and make adjustments to your stocking stitch attachment.

CAST ON

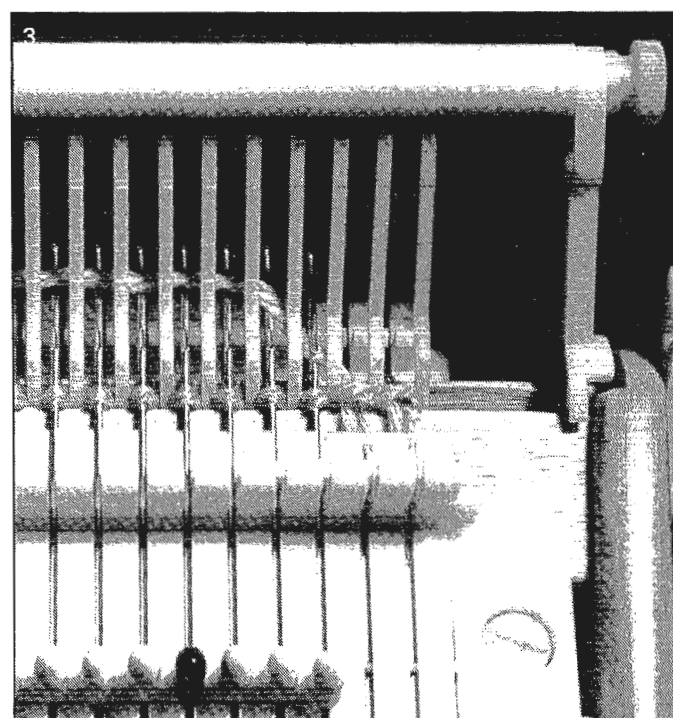
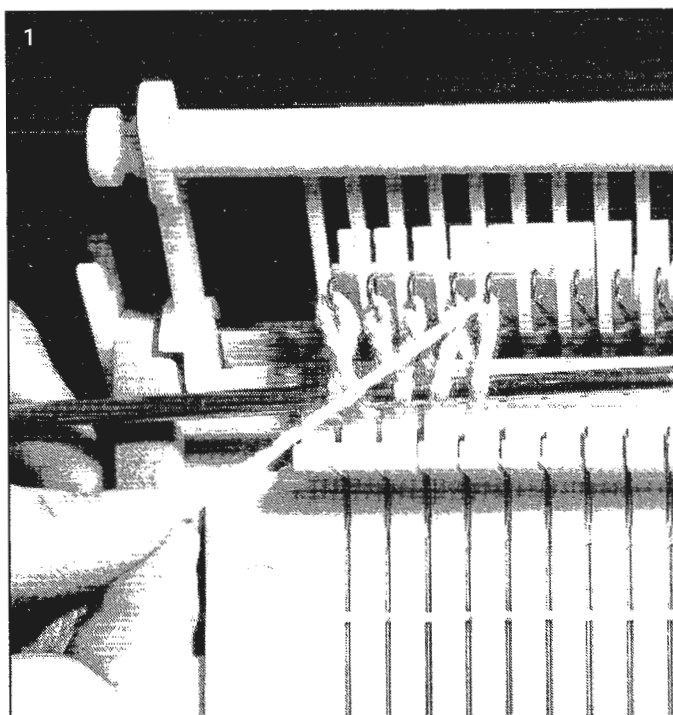
Look carefully at the stocking stitch fingers and, in particular, at the bend in them. They always bend towards the needlebed to be used. Raise all the needles on that bed and gently tap the frame to open all the latches. Check that the latches are open by looking along the needles or running your finger along the hooks. You'll feel the slight 'pricks' when the latch is open and the smoothness when it is closed. Take the cast on bar and feed it along behind the attachment. As you move the bar along, wrap the yarn first round a needle, then round the bar. In photograph 1, you can see this viewed from behind the attachment. The bed of needles seen in the foreground is not used.

You should take note of how the bar is held well away from the needles to form big loops. Once the yarn is looped round all the needles, carefully lower the needles to prevent the loops falling off. Next, bring the loops of the cast on lace up between the needlebeds and attach to each end of the cast on bar. (It's sometimes easier to bring up the loops before beginning the cast on.) Take up any slack by winding the take-down roller and you're ready to knit.

On completion, the loops of knitting are crocheted together with a spare needle (Photo 2) before they are removed from the cast on bar. There are several ways of doing this – you can crochet several before sliding them off, or crochet and slide off one-by-one. Just find the method which suits you best. Don't forget to start crocheting at the opposite end to the end of the yarn, then break the yarn and pull the end through to fasten off securely.

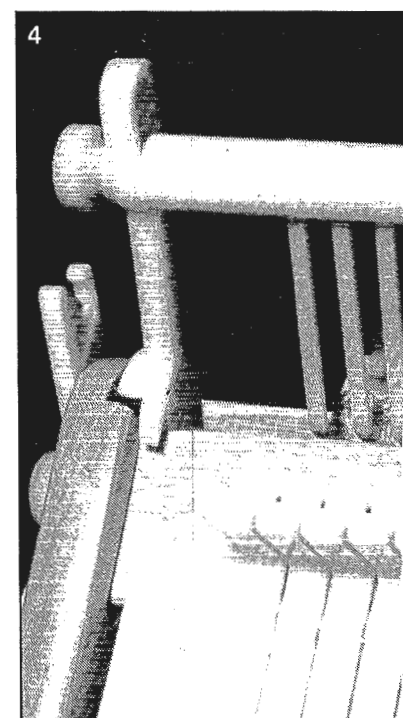
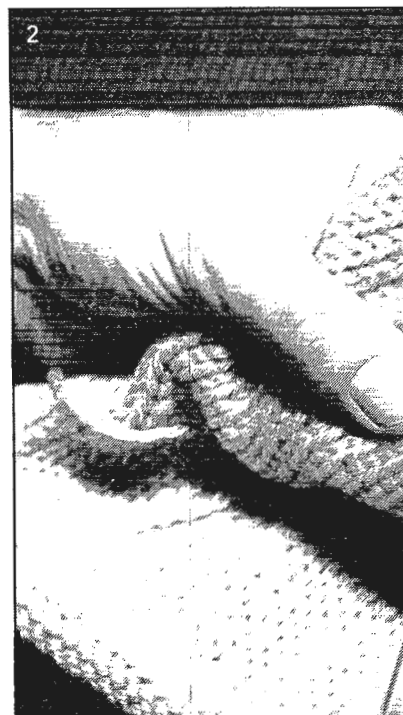
MAKING ADJUSTMENTS

The stocking stitch attachment can be adjusted quite simply by loosening the knurled nuts and



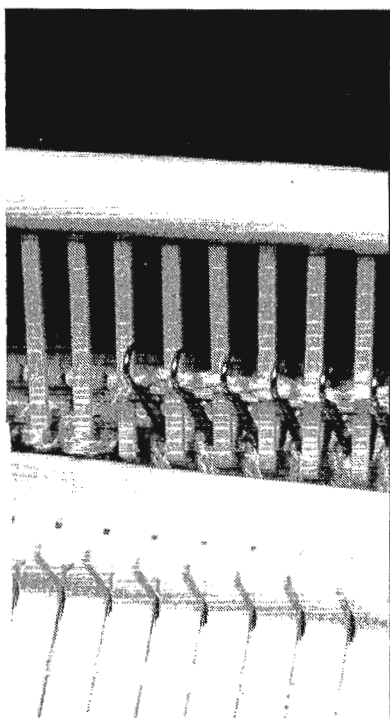
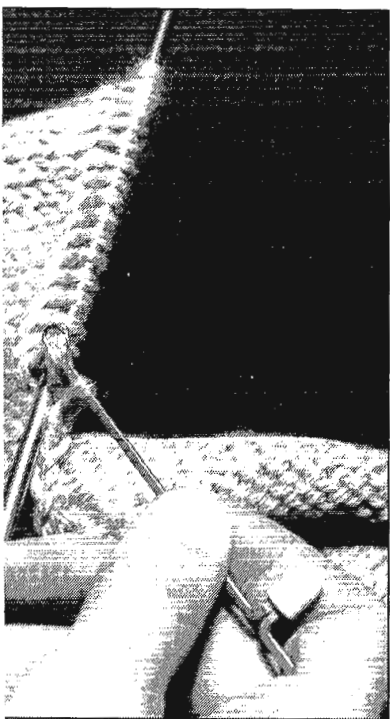
sliding the attachment up or down the slot on the support. Photograph 3 shows the attachment at the top of the slot. As the second stitch was knitted, the yarn pulled down under the latch on the third needle. When that needle is lowered, it will drop a stitch. This shows that the attachment is too high. If you lower the attachment, the fingers will prevent the yarn pulling down under the latch.

If you go too low when you knit, the yarn doesn't slide round the bend in the fingers. Look at photograph 4, at the attachment viewed from behind, showing the attachment at the bottom of the slot. This shows that the yarn has caught at the top of the bend on the fourth, fifth and sixth fingers from the left. This forms stitches which are too big. The first three stitches were knitted before the attachment was lowered and the



yarn has tucked in correctly under the bend on the second and third fingers.

Do remember that the correct position for the attachment varies for different yarns. For Aran-type yarns, the correct position is around the middle of the slot. In this position, the needles will not drop stitches and the stitch loops will slide round the bend in the fingers. Thinner yarns, such as double knitting weights, will need



the attachment set below the middle of the slot. For heavier yarns, you should set the attachment in the upper portion of the slot. It's fair to say that, in practice, the exact position is not too critical and the adjustment is very easy. It's very much a matter of understanding why you're making the adjustment. We'll continue along these lines, next month, by looking at some stocking stitch variations.

OUT AND ABOUT WITH THE SIMPLEFRAME

HOLLAND

For the benefit of our Dutch readers, Handbreiframme has moved to Alkmaar. Their new address is Zeglis 34, 1813 SH Alkmaar, and the telephone number is 072-113711. At present, they've a heavy programme of major exhibitions. When this issue arrives, they'll still have exhibitions in Amsterdam from 23rd April to 3rd May. Please contact them direct for venues and times. (We're delighted that the magazine is reaching Simpleframe knitters in Holland. Greetings and best wishes from the U.K. to you and all our other overseas readers.)

TEXAS

Linda Kilpatrick has introduced the Simpleframe into Texas, through her company Heart of Texas. She's very quickly mastered the frame and produced many patterns, including the aran and mohair jacket in Amber Chunky and Showbiz Mohair in the March issue. We hope to publish more of her designs in later issues and for the benefit of our American readers, Linda's address is Heart of Texas, Star Route Box 1830, Burnet, Texas 78611. Telephone (512) 756 6872.

U.K.

We mustn't forget all our U.K. readers! The exhibition circuit continues and Frame Knitting has a stand at the Northern Knitting Exhibition at Leeds from 24th to 26th April and the Metropolitan Convention on 2nd and 3rd May. They look forward to seeing you there. Do pop over to the stand for a chat if you can make it.



SIMPLEFRAME STOCKISTS

ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.

BASINGSTOKE. Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.

BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.

BEXLEY HEATH. Sewfine Sewing Machines Ltd., 82 Broadway, Bexley Heath. Tel: 01-304 0467.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksouth Ltd.), 22 Priory Queens Way, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.

BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

BRADFORD. Flamingo Wool Shop, 118 Sunbridge Road, (Above Barry Street), Bradford. Tel: 0274-722385.

BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.

CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.

CHELMSFORD. Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.

CLITHEROE. Nairns Knitting World, Unit 1, 28 Parson Lane, Clitheroe, Lancashire. Tel: 0200-25027.

CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green. Crawley. Tel: 0293-544222.

CREWE. Crewe Knitting Centre, 142 Walthall Street, Crewe CW2 7LB. Tel: 0270-68600.

CROYDON. Knitters Kneeds, 1 & 2 Brigstock Parade, Thornton Heath (Closed Saturday). Tel: 01-684 8679.

DORKING. Rebecca Wools, 215 Chant Downs, Dorking. Tel: 0306-882082.

EDGWARE. Sewfine Sewing Machines Ltd., 78 High Street, Edgware. Tel: 01-952 6011.

GARSTANG. The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 09952-3363.

GRIMSBY. Beryls Knitting Machine Centre, 121 Pasture Street, Grimsby. Tel: 0472-57674.

HARRINGAY. Sewfine Sewing Machines Ltd., 515 Green Lanes, Harringay. Tel: 01-340 5532.

HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.

HUDDERSFIELD. Sit 'n' Knit, 150 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.

HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.

KETTERING. Kettering Sewing Centre, 8 Dalkeith Place, Kettering. Tel: 0536-513148.

KINETON. Kineton Gallery, Banbury Street, Kineton, Works. Tel: 0926-641230.

LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.

LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.

LONDON. Lenarow Ltd., 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.

MANSFIELD. Rosemary Street Service Station, Rosemary Street, Mansfield. Tel: 0623-644520.

NORTHAMPTON. Mrs Jo Cartmale, 23 Beeston Avenue, Wakes Meadow, Northampton NN3 3UG. Tel: 0604-412016.

ONCHAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.

POOLE. Metropolitan Sewing Machines Ltd., 321 Ashley Road, Parkstone, Poole. Tel: 0202-731111.

PORTSMOUTH. Sewing Machine Supplies and Swiftknitters, 131-133 Fratton Road, Portsmouth PO1 5ES. Tel: 0705-820281.

ROCHESTER. CCB Sewing Machine Co., 304 High Street, Rochester. Tel: 0634-41597.

SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.

SHREWSBURY. OSA, 2 The Parade, St. Mary's Place, Shrewsbury. Tel: 0743-55533.

SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.

STEVENAGE. Dropinstitches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.

STRANRAER. Mr. Robert Sharpe, 17 Queen Street, Stranraer. Tel: 0776-2372.

STRATHAVEN. J. Macbeth, 10 Townhead Street, Strathaven. Tel: 0357-20358.

SUNDERLAND. Kaye Knit Machine Knitting Centre, 190 Southwick Road, Sunderland. Tel: 091-584 7526.

TAVISTOCK. The Sheeps Back, Paddons Row, (off Brook Street), Tavistock, Devon. Tel: 0822-67236.

UXBRIDGE. Sewfine Sewing Machines Ltd., 262 High Street, Uxbridge. Tel: 0895-52263.

WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.

WATFORD. Sewfine Sewing Machines Ltd., 310 Lower High Street, Watford. Tel: 0923-34130.

WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.

YORK. Knitwell, 6 Saxon Place, Dodswoth Avenue, York. Tel: 0904-424579.

15 DIAMOND SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Models 96 and 120 Simpleframe machines.

MATERIALS

Copley Reflections.
5 [5, 6] x 50g balls in China Pink (MC).
2 [2, 3] x 50g balls in Cream (C).

Reflections is 45% Viscose, 42% Acrylic, 11% Mohair and 2% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to L. Copley-Smith & Sons Ltd., P.O. Box 46, Darlington, Co Durham DL1 1YA.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.
Actual size 88 [93, 99] cm, 34 [36½, 39] in.
Length to shoulder 59 cm, 23¼ in.
Sleeve seam 42.5 cm, 16¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

Pattern is one row of large stitches (stitch size setting approximately 7) and one row of small stitches (stitch size setting as small as possible, using rocking or 'stolen yarn' method) in full needle rib.
15 large stitches and 10 pairs of rows (one large and one small

equals one pair) to 10 cm, 4 in measured over pattern.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

The drop stitch pattern used in this garment was fully described in the May 1986 issue of Machine Knitting Monthly.

When knitting intarsia pattern, lay C across one bed between last needle knitted in C and next needle. Twist MC around C before knitting C again to avoid a hole. Form large loops when casting off shoulders.

BACK

Push up 34 [36, 38] Ns on each bed in full needle rib (68 [72, 76] Ns total). Using stitch size 5 and MC, cast on. Transfer every 3rd st on each bed to give 2x2 rib. K 14 rows in 2x2 rib. Fill empty Ns by picking up st from row below on opposite bed and placing on empty N to give 68 [72, 76] sts in full needle rib. Using MT, cont in patt and K 9 pairs of rows. Cont in intarsia patt. Using two separate balls of MC and working 33 [35, 37] sts in MC, 2 sts in C and 33 [35, 37] sts in MC, K 1 pair of rows.

Working 31 [33, 35] sts in MC, 6 sts in C and 31 [33, 35] sts in MC, K 1 pair of rows.
Working 29 [31, 33] sts in MC, 10 sts in C and 29 [31, 33] sts in MC, K 1 pair of rows.

Working 27 [29, 31] sts in MC, 14 sts in C and 27 [29, 31] sts in MC, K 1 pair of rows.

Working 29 [31, 33] sts in MC, 10 sts in C and 29 [31, 33] sts in MC, K 1 pair of rows.

Working 31 [33, 35] sts in MC, 6 sts in C and 31 [33, 35] sts in MC, K 1 pair of rows.

Working 33 [35, 37] sts in MC, 2 sts in C and 33 [35, 37] sts in MC, K 1 pair of rows.

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Cont working 4 more sts using C on each of next 6 pairs of rows until K 19 [21, 23] sts in MC, 30 sts in C and 19 [21, 23] sts in MC have been worked.

Working 21 [23, 25] sts in MC, 26 sts in C and 21 [23, 25] sts in MC, K 1 pair of rows.

Cont working 4 less sts in C on each of next 6 pairs of rows until K 33 [35, 37] sts in MC, 2 sts in C and 33 [35, 37] sts in MC have been worked.

Working 31 [33, 35] sts in MC, 6 sts in C and 31 [33, 35] sts in MC, K 1 pair of rows.

Cont working 4 more sts in C on each of next 3 pairs of rows. Place marker at each end.

Cont working 4 more sts in C on each of next 12 pairs of rows until K 1 [3, 5] sts in MC, 66 sts in C and 1 [3, 5] sts in MC have been worked.

Working 3 [5, 7] sts in MC, 62 sts in C and 3 [5, 7] sts in MC, K 1 pair of rows.

Cont working 4 less sts in C on each of next 6 pairs of rows until K

15 [17, 19] sts in MC, 38 sts in C and 15 [17, 19] sts in MC have been worked.

SHAPE NECK

Using two separate balls of C and some WY and working 17 [19, 21] sts in MC, 8 sts in C, 18 sts in WY, 8 sts in C and 17 [19, 21] sts in MC, K 1 pair of rows.

SHAPE SHOULDERS

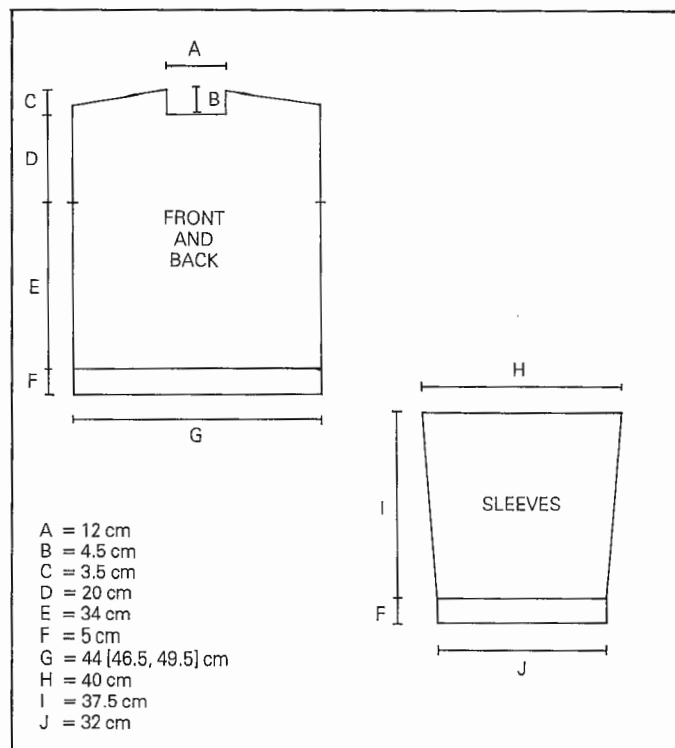
K middle block of sts on WY for 2 or 3 rows only and at the same time, work both sides tog.

Cont working 2 less sts in C at each shoulder on each of next 3 pairs of rows and at the same time, cast off 6 sts at shoulder edge at beg of large row on one shoulder and beg of small row on second shoulder. 7 [9, 11] sts rem on each shoulder. K 1 row large sts in MC. Cast off.

Working 31 [33, 35] sts in MC, 6 sts in C and 31 [33, 35] sts in MC, K 1 pair of rows.

FRONT

Work as for back.



15



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U.S.A.: The Knitting Machine Center, P.O. Box 15145, Cincinnati, Ohio 45215.
AUSTRALIA: Lorraine Schriever, P.O. Box 119, Penola 5277, S. Australia.
AUSTRALIA: Tessa B' Knits, 98a Norma Road, Myaree 6154, W. Australia.
NEW ZEALAND: I & L Judd, P.O. Box 87, 74 Main Street, Pahiatua.

◀ SLEEVES

64 Push up 24 Ns on each bed in full needle rib. (48 Ns total.) Using stitch size 5 and MC, cast on. Transfer every 3rd st on each bed to give 2x2 rib. K 14 rows in 2x2 rib. Fill empty Ns by picking up st from row below on opposite bed and placing on empty N to give 48 sts in full needle rib.

Using MT, cont in patt and K 9 pairs of rows. Cont in intarsia patt. Using two separate balls of MC and working 23 sts in MC, 2 sts in C and 23 sts in MC, K 1 pair of rows.

Shape sides by inc 2 sts (one on each bed, 2 sts in) at each end 52 sts.

Working 23 sts in MC, 6 sts in C and 23 sts in MC, K 1 pair of rows. Working 21 sts in MC, 10 sts in C and 21 sts in MC, K 1 pair of rows. Working 19 sts in MC, 14 sts in C and 19 sts in MC, K 1 pair of rows.

Working 21 sts in MC, 10 sts in C and 21 sts in MC, K 1 pair of rows. Working 23 sts in MC, 6 sts in C and 23 sts in MC, K 1 pair of rows.

Working 25 sts in MC, 2 sts in C and 25 sts in MC, K 1 pair of rows. Working 23 sts in MC, 6 sts in C and 23 sts in MC, K 1 pair of rows. Cont working 4 more sts in C on each of next 3 pairs of rows until K 17 sts in MC, 18 sts in C and 17 sts in MC have been worked. Inc 2 sts (one on each bed, 2 sts in) at each end. 56 sts. Cont working 4 more sts in C on each of next 3 pairs of rows until K 13 sts in MC, 30 sts in C and 13 sts in MC have been worked.

Working 15 sts in MC, 26 sts in C and 15 sts in MC, K 1 pair of rows. Cont working 4 less sts in C on each of next 6 pairs of rows until K 27 sts in MC, 2 sts in C and 27 sts in MC have been worked.

Inc 2 sts (one on each bed, 2 sts in) at each end. 60 sts. Using MC, K 7 pairs of rows. K 1 row large sts. Using WY, K a few rows and release from machine.

COLLAR

Join right shoulder seam.

Push up 40 Ns on each bed in full needle rib. (80 Ns total.) Pick up 11 sts down left side of back neck, 18 sts across back neck, 11 sts up right side of back neck, 11 sts down right side of front neck, 18 sts across front neck and 11 sts up left side of front neck and place on to Ns.

Transfer every 3rd st on to each bed to give 2x2 rib. Using stitch size 5 and MC, K 14 rows in 2x2 rib. Push up empty Ns to give 48 Ns in full needle rib. K 1 row. Cast off in rib.

MAKING UP

Join left shoulder and collar seams. Set in sleeves between markers. Join side and sleeve seams. Fold collar in half to right side and catch down. Brush lightly to restore pile.

TALKING TOYOTA

TRYING SIMULKNIT

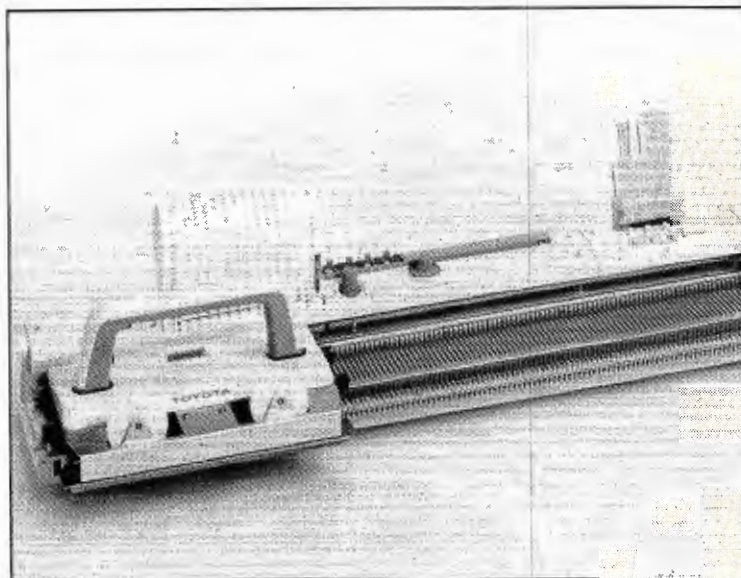
This is an attractive technique that can be worked on the K858 model. If it isn't available on your machine just sit back and see what the novice did this month!

MAKING A START

As with most new machine knitting ideas, you will need to allow plenty of time – there are lots of small things to notice. It is not a good idea to set yourself a time limit, for example, thinking that you might just fit it in the hour before you need to get lunch. Be prepared to start and stop in the middle of the lesson, to feed the family (and yourself) and then to carry on where you left off. Keep your notebook handy so that you can write down exactly what you were doing when you stopped. I didn't have this approach at the start. I thought I could fit it in before lunch and it was all going so splendidly I even thought I'd be able to write and tell you how quick it was, after lunch. Then I went to take it off the machine... I had only worked about 40 rows, one repeat of the punchcard. Naturally, with the ribber in place, I couldn't see the result of my few rows. I took it off – Simulknit it wasn't. I had a piece of bi-coloured rib, with the colours abstractly placed all over it. A good time to break for lunch.

MAKING A SECOND START

Having a stubborn streak helps with learning new things on the machine, I find. After lunch I began again. Right from the beginning, I went through everything most carefully and the only thing I could find that I had missed out was putting the coupling to S for Simulknit. This time I ended up with another piece of rib, but with 'K 1' in red on one side and the 'P' sts in cream contrast. Nice, but again not Simulknit. Big sigh – back to square one. I couldn't understand why I was getting rib – and then the penny dropped. No more shall I refer in my mind to the front bed as the ribber. In future I shall have a main bed and a front bed. I was so firmly fixed with the idea of the front bed being the ribber that I didn't look clearly enough at the needle arrangement and saw it as



alternate needles, as in K-1, P 1 rib. If I had set out to make as many mistakes as I could (so that I might answer all your queries in one go), I would have been hard put to think of that one. And there's more... Square one is getting very familiar now, but back I went – and being determined not to be over confident, I followed every step slowly each time. It would be so easy to make a small mistake that would upset what I had already learned.

By this time I had all the needles out, instead of alternate needles and I worked the first three rows, correctly. I set the punchcard and the stop lever, adjusted the carriage and the coupling and turned the selector lever. I then threaded in the second colour. I'm getting quite quick at that now (with all the practise I'm getting), and tried to knit the row. Carriage jammed. No matter, I think I can unjam a carriage as quickly as most people can knit a sweater on their machines! I set the whole thing up again and noticed that when I turned the selector lever the needles didn't select, or at least, not matching the holes in the punchcard. That was too technical for me. I assumed that they would sort themselves out "in the wash" and tried yet again – and the carriage jammed.

AUTOMATIC AND ITS LIMITS

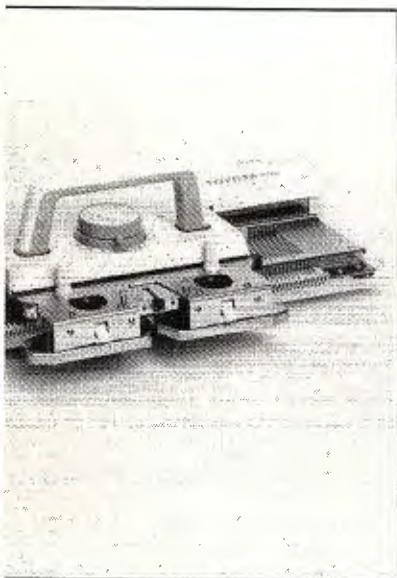
I knew I was doing something wrong. I just didn't believe there could be anything wrong with the machine. I unravelled the starting rows and set it up again. I looked

at the needles and wondered why the carriage was jamming, then, starting at the centre 0, I just pulled one or two needles from the main bed forward to E position and similarly on the front bed. I found that they weren't properly aligned, the main bed needles were too far to the right and were almost touching the sides of the front bed needles. The racking indicator was exactly placed on the dot between the 5 and 6 as indicated in the instructions. However, relying on the sensitivity of the machine and that each one is individual, I moved the racking indicator ever so slightly until the needles on the main bed were lying between the needles of the front bed. It didn't look exactly like the diagram in the manual but I felt the needles were correct.

With all these fits and starts, you may well wonder whether it was worth carrying on. As I told you, I'm very stubborn and was even more determined to get to the bottom of it. After all, everything that had gone wrong so far was all my fault! I had corrected so many things I felt it must surely go right now!

GREMLINS'LL GET YOU IF YOU DON'T WATCH OUT

Remember I said I had noticed that the needles didn't seem to be selecting properly? Now that I had sorted out so many problems, I didn't want another false start. I brought some needles out to B position, set the card correctly (honestly) and pulled the selector. It didn't select, it simply brought



all the needles to D position. I knew it wasn't right because I have done enough Fair Isle to know what happens when the needles are selecting correctly. Most of the needles stay in B position and just the contrast needles come forward. That was a terrible blow. I had conquered all those silly minor problems only to find a major one that would mean that I would never be able to approach Simulknit. In fact it was a disaster. At this point I called in "He who would prefer not to be involved" not because I wanted him to understand it and tell me what was wrong, but to listen to me recite the method while I was operating it. Sometimes doing that makes one realise the vital missing element. This didn't work, so I explained to him what was supposed to happen. We both had a good look above and below, checking the selector tool itself and that was all right. I even took out the punchcard and referring to the very first set of instructions for inserting the card (given in the punchcard basic instructions), inserted it again, reading every word out loud as I did so. Then I read the line "All push buttons are in not selected position (away from you)". I read that out too and said "See?" and as I did so it was *who saw*. All the push buttons were in selected position *towards* me. How they got there I shall never know! I haven't yet tried using the push buttons for patterns, I have that down as another lesson. I can only conclude that they were moved there automatically as part

of the selecting I had done earlier, without realising it – or the gremlins got me.

SIMULKMIT OR BUST

I felt sure I must have cracked it now. I went back to the start again. I set the needles correctly, aligned between each other and not alternately. I had the coupling on S after the first cast on rows. The punchcard was correctly set, with the pushbuttons in the right place and surprisingly it all gelled. I chose punchcard No 5, because it's so pretty and the knitting went very smoothly. True, I did forget to alter the tension until after the first row but this was no drawback and I ended with a lovely sample of red flowers against a cream ground – and no loops at the back. A truly reversible fabric, which is what Simulknit is really for!

If you haven't tried it on your machine, do have a go. With all my mistakes set out before you, you'll probably get it right first time and I don't think there can be any mistakes left that I didn't find. As for its uses, well it makes quite a thick fabric using four ply as I did. Perhaps two strands of three ply might have been better, but it isn't really any thicker than Fair Isle. It's just that the fabric is more compact. It must be marvellous for outdoor garments. Maybe I'll send my samples along to Anne, she might fancy an outdoor jacket in reversible fabric for next Autumn and who knows, I might even be quite expert at Simulknit by then.

LACE FOOTNOTE

Still no further ideas on working a lace or Fair Isle motif in isolation on the 858. I tried working a centrally placed lace motif on a sweater and decided that it would be quicker to work the small motif by hand, rather than set up the lace rails and carriage and keep selecting the needles, pushing back those at the sides that weren't needed. It was very quick and I think that I'll have to keep to this method unless someone comes up with a better idea. In future, perhaps I'll work my lace designs as all over pattern!



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The Silver Gauge

As all machine knitters know, yarn in this country is generally sold by name rather than by thickness. This can cause problems for many knitters

who may not know the yarn and have no local stockist. Sending for actual samples of the yarn can be costly and time-consuming, especially if

you're raring to go on a new design that's just caught your eye. Overseas knitters, too, generally have no idea of our brand names and qualities. Added to this has to be the number of qualities that a spinner may discontinue over the years and all the cones of unbranded yarn that may come your way.

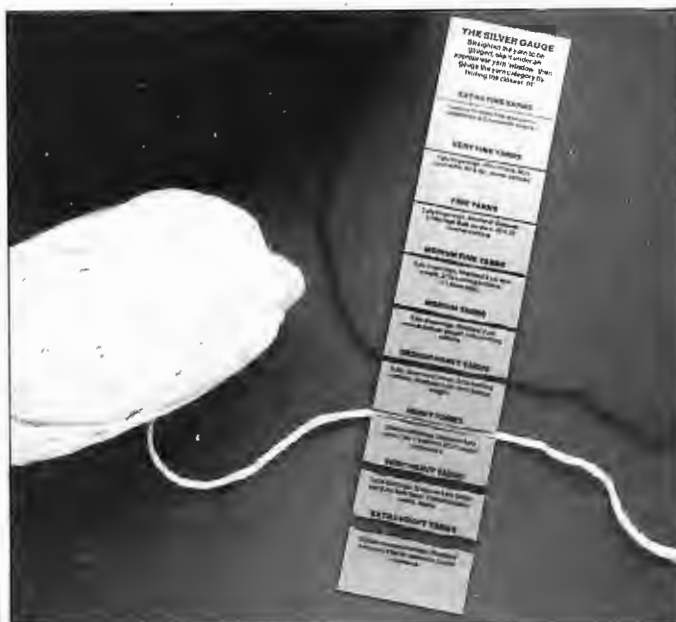
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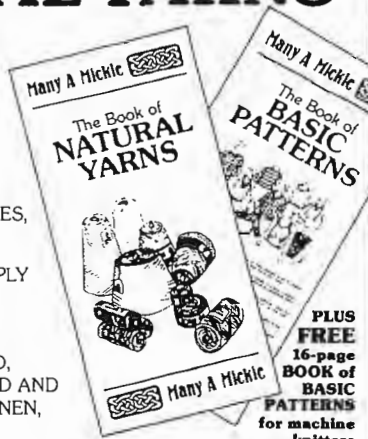
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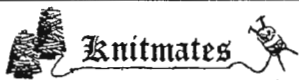
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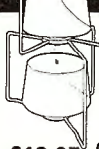
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Please include the following advertisement under the 'FOR SALE' heading in the first
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If you need more space, please use a sheet of plain paper and attach firmly to
this form.

COMPETITION

WIN A KEYTO CABINET AND BENCH

LADY DRIVERS

Ever since the invention of the internal combustion engine, the fair sex has been subjected to a number of tired old jokes by their male counterparts (the unfair sex?) concerning the presence of the female in the driving seat. But who knows more about a horseless carriage than the lady machine knitter? Who better to weave effortlessly in and out of rows than our readers? Who is it that shows such skilful grace when negotiating cones? The asterisked squares in this month's completed grid will reveal another testimony to the consummate style always displayed by the lady driver – notably those who are the readers of these pages. This month your elegant mastery of the horseless carriage may win you a prize of a super Keyto Cabinet and Bench. So, into overdrive and clutch this month's prize opportunity!

CLUES

1. Wool from the llama.
2. Badly drawn grid worn by the Frenchman?
3. Water sport for the knitter, perhaps.
4. *Please* in a way to pass the time.
5. Tests quality and perhaps quotations.
6. Trunks with a call for help eventually.
7. Border seen in red ginger.
8. Shape of gala of sorts in the Royal Navy?
9. Rotas of work in ladies' dresses.
10. After a point these joints may come to blows.
11. It may suit *Mr Rope*, of course.
12. Illness in Victorian Era was less precise.
13. Pressed by an immovable editor.
14. Does a designer stick out a neck for one?
15. Headless fish going astray.

1	A			*		
2	G				*	
3	R		*			
4	E		*			
5	A				*	
6	T			*		
7	E			*		
8	R					*
9	S				*	
10	E			*		
11	R			*		
12	V		*			
13	I				*	
14	C				*	
15	E		*			



Send your answer on a postcard to Machine Knitting Monthly, May Competition, P.O. Box 172, Maidenhead, Berkshire SL6 8XH to arrive not later than 31st May. Please note that competition entries are only valid if sent to the address above.

COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of Keyto and their relatives.
3. The closing date is 31st May 1987. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry to be drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the August issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be

entered regarding the competition.

APRIL COMPETITION

As many readers noticed, the asterisks were omitted from the box in last month's competition. Initially, we decided to judge the competition on the entries we received which had the correct solutions to all the clues. However, as the prize is particularly sought-after, we've decided to extend the deadline until the 31st May. All entries received will have an equal chance but you may submit a second card if you wish.

1	T	*				
2	H			*		
3	E		*			
4	M		*			
5	A			*		
6	R			*		
7	C	*				
8	H	*				
9	O	*				
10	F		*			
11	T			*		
12	I		*			
13	M	*				
14	E		*			



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